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Dictionary

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A NEW
THEATRICAL
DICTIONARY.

CONTAINING
AN ACCOUNT OF ALL THE
DRAMATIC PIECES

THAT HAVE APPEARED FROM THE COMMENCEMENT
OF THEATRICAL EXHIBITIONS TO THE
PRESENT TIME.

TOGETHER WITH
Their Dates when Written or Printed, where Acted, and Occasional
Remarks on their Merits and Success.

TO WHICH IS ADDED.
AN ALPHABETICAL CATALOGUE
OF
DRAMATIC WRITERS,

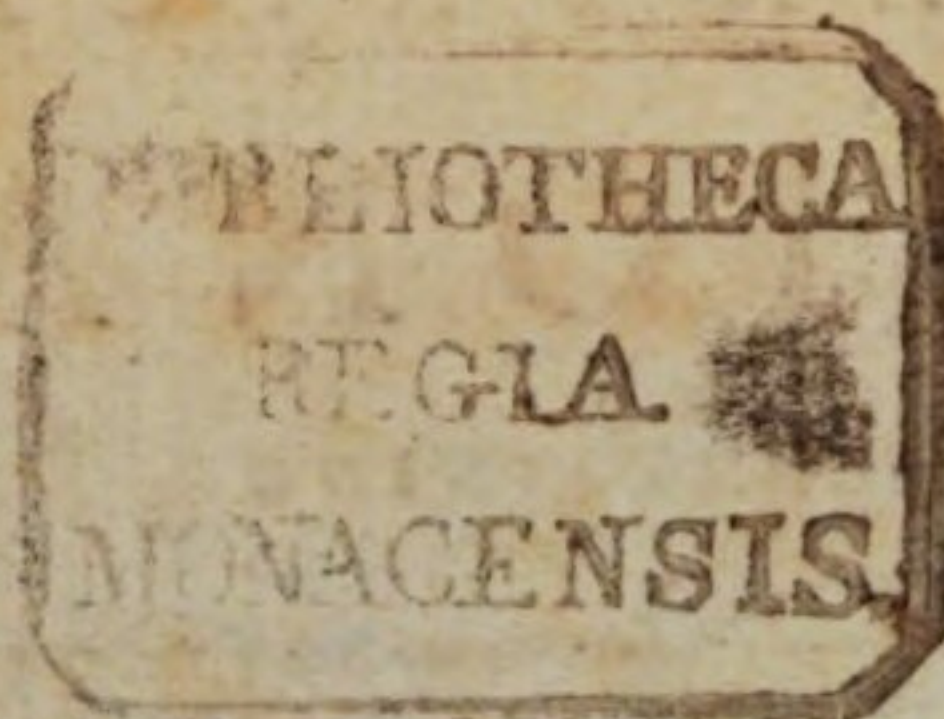
WITH
The Titles of all the Pieces they have Written, annexed to each Name.

AND ALSO
A Short Sketch of the Rise and Progress of the
ENGLISH STAGE.

LONDON:
PRINTED FOR S. BLADON, No. 13, PATERNOSTER-ROW.

M.DCC.XCII.

1792



P R E F A C E.

DRAMATIC Compositions have ever been ranked among the principal productions of human genius; and the representations of them on the public Stage have been recommended by the wisest and most approved men of all ages, as affording the most useful and instructive lessons in the School of Morality and Virtue. In the theatrical representations of our best dramatic pieces, Nature is seen in her native colours, and the rising generation are taught, in this humanizing and instructing academy, to view the various dispositions of the human heart, and see the manners of the world, without encountering those dangers, which the different pursuits of life are perpetually throwing in their way.

If then dramatic studies be of so much importance, every attempt to render them
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more easy and familiar cannot fail of being acceptable to the public. With this view we offer the following work to their candid perusal; and, though it contains every play of consequence that has ever appeared, yet we have comprised it in the size of one moderate volume, without depriving the different articles of their necessary information.

The name of the author of each piece is given, excepting those which are anonymous publications, together with the dates when printed or acted, and occasional remarks on their merit and success, and other incidental particulars.

At the end of this volume we have given an alphabetical catalogue of the names of all the dramatic writers, and to each name we have annexed the titles of all the pieces they have published or written, so that the works of each author may be seen at one view. Those that have not been printed are thus * marked; and the time which any author flourished may be easily ascertained, by referring to the description of their plays in the preceding part of this volume.

We

P R E F A C E.

We have also added a short sketch of the Rise and Progress of the English Stage, which, we hope, will be considered as a proper companion to a work of this nature. We are sensible how much we stand in need of the candour and indulgence of the public, well knowing that all human productions must be imperfect, and that works of this nature in particular cannot be free from errors. Where such shall occur to the observation of our readers, if they will please to transmit their corrections to the publisher, they will be gratefully received, and duly attended to in a future edition.

ADVERTISEMENT.

ALL the PLAYS, &c. mentioned in this Dictionary, which are now in Print, may be had of S. BLADON, No. 13, Paternoster-Row.

C O N T E N T S.

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Commencement of Theatrical Exhibitions to the
present Time, Page 1 to 339

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Short Sketch of the Rise and Progress of the English
Stage, Page 382 to 400

ABBREVIATIONS

EXPLAINED.

B.	Burletta
B. O.	Ballad Opera
C.	Comedy
C. H.	Comical History
C. F.	Comic Farce
C. O.	Comic Opera
C. S.	Comical Satire
D. C.	Dodsley's Collection of Old Plays
D. E.	Dramatic Entertainment
D. N.	Dramatic Novel
D. R.	Dramatic Romance
D. P.	Dramatic Poem
D. S.	Dramatic Satire
E.	Entertainment
F.	Farce
F. T.	Fairy Tale
F. O.	Farcical Opera
H. P.	Historical Play
I.	Interlude
M.	Masque
M. E.	Musical Entertainment
M. D.	Musical Drama
M. O.	Musical Opera
O.	Opera
P. D.	Pastoral Drama
T.	Tragedy
T. C.	Tragi-Com.

T H E

NEW THEATRICAL

D I C T I O N A R Y.

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A *BDELAZAR*; or, *The Moor's Revenge*. Trag. by Mrs. Aphra Behn. Acted at the duke of York's theatre, 4to. 1677. This play is evidently an alteration of Marloe's *Lascivious Queen*. From this piece, however, Dr. Young took the hint of his admirable tragedy of *The Revenge*; the death of a father, and the loss of a crown, being the prime motives of resentment equally in *Abdelazar* and *Zanga*.

Abdicated Prince; or, *The Adventures of Four Years*. Tragi-Com. Anonym. Acted at Alba Regalis, by several persons of great quality, 4to. 1690. This piece is entirely political, and seems not to have been intended for the stage: it contains, under feigned names, the transactions of the English court and nation during the reign of James II. with the abdication of that

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prince, but written with great partiality.

Abel, an Oratorio, performed at Cov. Gard. 1755.

Abradates and Panthia. Trag. Acted by the Scholars of St. Paul's School, 1770. Not printed.

Abraham's Sacrifice. Of this play neither the author nor date is known; but it is supposed to be a translation from Theodore Beza.

Abra-Mule; or, *Love and Empire*. Tragedy, by Dr. Joseph Trapp. Acted at the new theatre in Lincoln's-Inn-Fields, 4to. 1704. The scene lies in Constantinople, and the plot of it may be more fully seen in a book called *Abra-Mule*; or, the true history of the dethronement of *Mahomet IV.* by M. Le Noble; translated by S. P. The incidents in this piece are in themselves so affecting, and the plot so interesting, that it has generally

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nerally met with applause in the performance.

The Absent Man. Farce, by Isaac Bickerstaffe. Acted at Drury-Lane, 8vo. 1768. This piece has some merit, and met with no unfavourable reception. Another piece, of the same name, by Mr. T. Hull. Not printed.

Accolaustus. Comedy, by John Palsgrave, Chaplain to Henry VIII. 4to. 1640. This piece, which is a translation from a Latin play of the same name, was the third dramatic piece ever published in England.

The Accomplished Maid. Com. Op. by Mr. Toms. Acted at Covent-Garden, 8vo. 1766. A translation of *La Buona Figliola*.

Achilles ; or, Iphigenia in Aulis. T. by Abel Boyer. Acted at Drury-Lane, 4to. 1700. This is a translation from the *Iphigenia of Racine*. It was acted without success.

Achilles. An Opera, by John Gay, 8vo. This piece, which is in the manner of the *Beggar's Opera*, is a ludicrous relation of the discovery of Achilles by Ulysses. The scene lies in the court of Lycomedes. Achilles is in woman's cloaths through the whole play, and it concludes by his marriage with Deidamia. It was acted in 1733

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at Covent-Garden. It has been since abridged and reduced to a Ballad Farce, and as such was acted in 1773 with very indifferent success.

Achilles in Petticoats. An Opera, altered from Gay, by George Colman. Acted at Covent-Garden, 8vo. 1774. This alteration met with little success.

Acis and Galatea. A Masque, by P. Motteux, from *Ovid's Metam.* Book XIII. set to music by John Eccles, and performed at Drury-Lane.

Acis and Galatea. An English Pastoral Opera, in three acts, by John Gay. The story is taken from the 13th Book of *Ovid's Metamorphoses*; the music composed by Handel, and was performed at the Haymarket, 1732.

Act at Oxford. Com. by Thomas Baker, 4to. 1704. This piece, the scene of which lies in Oxford, was never acted.

Actæon and Diana. An Interlude, by Mr. Robert Cox, 4to. No date. The story is taken from *Ovid's Metamorphoses*.

Adelphi ; or, The Brothers. Com. translated from *Terence*, by Richard Bernard, 4to. 1598.

Adelphi. The same play, translated by Laurence Echard, 8vo. 1694.

Adelphi.

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Adelphi. Com. translated by T. Cook, 12mo. 1734.

Adelphi. Com. translated by S. Patrick, 8vo. 1745.

Adelphi. Com. translated by Gordon, 12mo. 1752.

Adelphi. Com. translated by G. Colman, 4to. 1765.

A new translation of the *Adelphi* of Terence into blank verse, 8vo. 1774. None of these translations were ever intended for, nor are they by any means adapted to, the English stage.

Adrasta; or, *The Woman's Spleen and Love's Conquest*. Tragi-Com. by John Jones, never acted, but printed in 4to. 1635.

The Adventurer. Farce. Acted at Drury-Lane, 1790. The dialogue of this piece is humorous and sprightly, and the wit is pointed and generally sterling.

Adventures in Madrid. Com. by Mrs. Pix. Acted at the Queen's Theatre in the Haymarket, 4to. No date.

Adventures of Five Hours. Tragi-Com. by Sir Samuel Tuke, Bart. 4to. 1664. 4to. 1671. It is translated from a Spanish play, recommended by king Charles II. was acted with great applause, and has several copies of verses prefixed to it by Mr. Cowley, and other eminent poets of that time.

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Adventures of Half an Hour. F. by Christopher Bullock. 12mo. 1716.

The Adventures of a Night. A Farce, acted at Drury-Lane, 1783. This piece, though not a first-rate performance, possesses a good share of farcical merit.

Aerostation, or, *The Templar's Stratagem*. Farce, by Mr. Pilon. Acted at Covent-Garden, 1784. The passion of a lady of fortune for balloons furnishes the plot of this piece.

The Affected Ladies. C. by John Ozell. A literal translation of the *Precieuses Ridicules* of Moliere.

Against Momus's and Zoilus's. A Dramatic Piece, by John Bale, bishop of Ossory, the first English dramatic writer. Of this piece we have no remains but the bare mention of it by himself, in his account of the writers of Britain.

Against those who adulterate the Word of God. A Dramatic Piece, by the last-mentioned author; and of which we have exactly the same kind of knowledge. In all probability, they were written at some time between 1530 and 1540.

Agamemnon. T. by James Thomson. Acted at Drury-Lane, 8vo. 1738.

Agamemnon. Tr. translated from *Seneca* by John Studly,

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Studly, in queen Elizabeth's reign.

Agamennon. Trag. translated from *Æschylus*, by R. Potter, 4to. 1777.

Agis. T. by John Home, performed at Drury-Lane, 1758, 8vo. This play is founded on a story in the Spartan History.

Aglaura. Tragi-Com. by Sir John Suckling; acted at the private house in Black-Fryars, 8vo. 1646. The author has so contrived this play, by means of an alteration in the last Act, that it may be acted either as a tragi-comedy, or a perfect tragedy. The scene lies in *Persia*.

Agnes de Castro. Trag. by Mrs. Cath. Trotter, afterwards Cockburne, 4to. acted at the Theatre Royal, 1696. It is built on a French novel of the same name, translated by Mrs. Behn, and deservedly met with very good success.

The Agreeable Surprise. Farce, by J. Keefe. Acted at the Haymarket, 1781, but not printed. Very exceptionable for its indecency.

Agrippa, King of Alba; or, The False Tiberinus. Tragi-Com. by John Dancer. This is a translation from M. Quinault; it is in heroic verse, was performed several times with great applause at the Thea-

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tre Royal in Dublin, and was printed at London in 4to. 1675.

Agrippina, Empress of Rome, her Tragedy, by Tho. May, Esq. The scene of this play lies in Rome, and the plot is taken from the Roman historians. It was acted in 1628, and printed in 12mo. 1639 and 1654.

Agrippina, a Tragedy in rhyme, by John Lord Hervey. Not printed.

King Abasuerus and Queen Esther. An Interlude, attributed to Robert Cox, comedian, and is published in the second part of *Sport upon Sport*, 1672.

Ajax. Tragedy, 12mo. 1714. This is only a translation from the Greek of *Sophocles*, by one Mr. Jackson, but revised by Mr. Rowe.

Aladin; or, The Wonderful Lamp. Pantomime, taken from the Arabian Nights Entertainment. Acted at Covent-Garden, 1788.

Alaham. Tra. by Fulke Grevile, lord Brook, folio, 1633. The scene of this play is laid at the mouth of the Persian Gulph, and the plot taken from some incidents in Herbert's travels. The author has followed the model of the ancients; the Prologue is spoken by a Ghost, who gives an account of every character, and so

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so strictly has he adhered to the rules of the drama, that he has not throughout introduced more than two speakers at a time, excepting in the chorusses between the Acts.

Alarbas. A Dramatic Opera, written by a gentleman of quality, 4to. 1709. The scene lies in *Arcadia* in Greece.

Alarum for London; or, The Siege of Antwerp: with the ventrous Actes and valorous Deeds of the Lame Soldier. Tragi-Com. Acted by the lord chamberlain's servants, 4to. 1602. This play is not divided into acts, the plot is taken from *The Tragical History of the City of Antwerp*.

Albertus Wallenstein, late Duke of Fridland, and General to the Emperor Ferdinand II. Trag. by Henry Glapthorne. It was acted at the Globe, by the Bank Side, 4to. 1634. The scene lies at *Egers*.

Albina. Trag. by Mrs. Cowley. Acted at the Haymarket 1779, 8vo.

Albion. An Interlude, of which we know nothing more than the name.

Albion; or, The Court of Neptune. A Masque, by T. Cooke, 8vo. 1724. The scene laid on the British seas.

Albion and Albanus. An

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Opera, by J. Dryden. Acted at the Theatre Royal, fol. 1685. Set to music by Lewis Grabue, Esq. The subject of this piece is wholly allegorical, being intended to expose lord Shaftesbury and his adherents.

Albion Queens. See *Island Queens*.

Albion Restor'd; or, Time turn'd Oculist. A Masque, never acted, 8vo. 1758.

Albion's Triumph, personated in a Maske at Court, by the King's Majesty and his Lords (all whose names are at the end), *the Sunday after Twelfth Night*, 1631, 4to. The scene is *Albipolis*, the chief city of *Albion*.

Albovine King of the Lombards. Trag. by Sir W. Davenant, 4to. 1629. The scene lies in *Verona*.

Albumazar. Comedy, presented before the King's Majestie at Cambridge the 9th of March, 1614, by the gentlemen of Trinity College, 4to. 1615. 4to. 1634. This play was written by Mr. Tomkis, of Trinity College; and acted before king James on the day above-mentioned.

Albumazar. C. by David Garrick. Acted at Drury-Lane, 8vo. 1773. This is an alteration of the above play. Though it had the advantage of the best performers, yet neither on this, or a former revival

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revival of it in 1748, did it meet with much success.

Alcamenes and Menalippa. Trag. Date and author unknown.

Alcestis. Tragedy, translated from Euripides, by R. Potter, 4to. 1781.

Alchymist. C. by Ben. Jonson. 4to. 1610. This play is too well known and admired to need any comment on or account of it.

Alcibiades. Tragedy, by Thomas Otway. Acted at the Theatre Royal, 4to. 1675. 4to. 1687. The story of this play is taken from *Corn. Nepos and Plutarch*. The author has, however, considerably departed from the history, and without any apparent reason. This is the worst of Otway's tragedies.

Alexander the Great. By T. Ozell, translated from *Racine*, 12mo. 1714.

Alexander the Great. Op. performed at Lincoln's-Inn-Fields, 8vo. 1715.

Alexander and Campaspe. A Com. by John Lyly, played before queen Elizabeth, on Twelfth-Night, by the children of St. Paul's, 4to. 1584. Plot from *Pliny's Nat. Hist.* B. 35. Ch. 10.

The Alexandrian Tragedy; by William Alexander, earl of Stirling, 4to. 1605. The ground-work of this play is laid on the differences

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which arose among Alexander's captains, after his decease, about the succession. The scene lies in Babylon, and the plot is to be found in *Quintus Curtius*, *Justin*, and other historians.

Alexas; or, *The Chaste Gallant.* By Philip Massinger. His bashful lover seems to be sometimes called by this name.

Alexis's Paradise; or, *A Trip to the Garden of Love at Vauxhall.* Com. by James Newton, Esq. 8vo. 1732.

Alfred. A Masque; by James Thomson and David Mallet, 8vo. 1740. The scene of this play lies in Britain; and the story is from the English history at the time of the Danish Invasion.

Alfred. An Opera, as altered from the above play. Acted at Covent-Garden, 8vo. 1745.

Alfred. A Masque, by David Mallet. Acted at Drury-lane, 8vo. 1751.

Alfred. Trag. altered from Mallet, by David Garrick. Acted at Drury-lane, 8vo. 1773.

Alfred. Trag. by John Home, 8vo. 1778. Acted only three nights at Covent-Garden.

All Alive and Merry. Comedy, by S. Johnson, the dancing-master. This piece was acted at Lincoln's-

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coln's-Inn-Fields, about the year 1737, without any success, and has never been printed.

All Bedevilled ; or, The House in an Uproar. Farce, by Moses Browne, 8vo. 1723.

All Fools. C. by George Chapman, 4to. 1605. D. C. The plot is founded on Terence's *Heautontimorumenos*.

All for Love ; or, The World well Lost. Trag. by John Dryden, acted at the Theatre Royal, 4to. 1678. This is generally considered by the critics as the most compleat dramatic piece of that justly admired author. There needs, perhaps, no other reason to be assigned for its being so, than that it was the only one (amongst a very large number) which he was permitted to bring to that perfection which leisure and application, added to a most capital degree of genius, might be expected to attain. The plot and general design of it is undoubtedly borrowed from Shakspeare's *Anthony and Cleopatra*. It may perhaps stand hereafter as a matter of contest, whether this tragedy is, or is not, to be esteemed as an invincible master-piece of the power of English poetry.

All for Money. A moral

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and pitiful Comedy. Compiled by Tho. Lupton, 4to. B. L. 1578.

All for the Better ; or, The Infallible Cure. C. by F. Manning ; acted at Drury-Lane, 1703, 4to. The scene lies in Madrid.

All Mistaken ; or, The Mad Couple. Com. by the Hon. James Howard, Esq. acted at the Theatre Royal, 4to. 1672. The scene lies in Italy.

All in the Wrong. Com. by Arthur Murphy, 8vo. 1761. This comedy made its first appearance at the Theatre Royal in Drury-Lane, under the conduct of Mr. Foote and the author. It met with success, and deservedly. The intention of it is to bring together into one piece, and represent at one view, the various effects of the passion of jealousy in domestic life. The characters are not ill drawn, though perhaps not perfectly finished ; on the whole, however, it is a very entertaining comedy.

All's Lost by Lust. Trag. by William Rowley. Acted at the Phoenix, 1633, 4to. This play was well esteemed. Its plot is chiefly from Novel 3, of the *Unfortunate Lovers*.

All up at Stockwell ; or, The Ghost no Conjuror. Interlude. Acted at Drury-Lane,

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Lane, as a benefit, 1772.
Not printed.

All's Well that Ends Well.

C. by Shakspeare, fol. 1623.

All the World's a Stage.

Farce, by Mr. Jackman.

Acted at Drury-Lane, 8vo.
1777.

*Almanzor and Almabide ;
or, The Conquest of Granada.*

The second part by John
Dryden. Acted at the Thea-
tre Royal, 4to. 1672.

Almena. Op. by Richard
Rolt. Acted at Drury-Lane,
8vo. 1764. The music by
Arne, jun. and Battishill.

*Almeyda ; or, The Rival
Kings.* Trag. by Gorges
Edmund Howard, 12mo.
1769. The story of this
play is taken from *Almorán
and Hamet*, by Dr. Hawkes-
worth, and is not without
merit.

Almida. Trag. by Mrs.
Celisia. Acted at Drury-
Lane, 8vo. 1771. From
the excellent performance of
Mrs. Crawford this play
had a considerable run.

*Almyna ; or, The Arabian
Vow.* Tragedy, by Mrs.
Manley. Acted at the
Theatre Royal in the Hay-
market, 1707, 4to. The
scene lies in the capital of
Arabia, and the fable is
taken from the life of *Caliph
Valid Amanzor*, with some
hints from the *Arabian
Nights Entertainments*.

Alonzo. Trag. by John

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Home. Acted at Drury-
Lane, 8vo. 1773. By the
assistance of excellent acting,
this piece obtained a nine
nights' hearing, and then
sunk into oblivion.

Alphonso, King of Naples.
Tragedy, by George Pow-
ell. Acted at the Theatre
Royal, 1691. 4to. The
scene lies in Naples, and the
story is founded on Neapo-
litan history.

*Alphonfus, Emperor of
Germany.* Tr. by George
Chapman, often acted with
great applause in Black-
Fryars, printed in 4to. 1654.
This play seems to have
been written in honour
of the English nation, in
the person of Richard earl
of Cornwall, son to King
John, and brother to Henry
III who was chosen king of
the Romans in 1257, at the
same time that Alphonfus,
the 10th king of Castile, was
chosen by other electors.

*Alphousus, King of Arra-
gon.* Histor. Play, by R. G.
acted with applause, and
published in 4to. 1599.

Altemira. Trag. by Benj.
Victor, 8vo. 1776.

Altemira. Tragedy, in
rhime, by Roger Boyle, earl
of Orrery. Acted in Lin-
coln's-Inn-Fields. The scene
is Sicily.

*Alzira ; or, The Spanish
Insult repented.* T. by Aaron
Hill. Acted at Lincoln's-
Inn-

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Inn-Fields, 8vo. 1736. This play is a translation from Voltaire.

Alzuma. Tragedy, by Arthur Murphy. Acted at Covent-Garden, 8vo. 1778. This play is far inferior to the *Orphan of China*, *Zenobia*, and the *Grecian Daughter*, by the same hand, and was received with coldness throughout its nine night's existence on the stage.

Amana. Dram. Poem, by Mrs. Elizabeth Griffith, 4to. 1764. The story of this piece is taken from *The Adventurer*, No. 72 and 73. It was never acted.

Amasis, King of Egypt. Trag. by Charles Marsh. Acted one night at the Little Theatre in the Haymarket, 8vo. 1738. Scene Memphis.

Amazonian Queen; or, *The Amours of Thalestris to Alexander the Great*. A Tragi-Com. in heroic verse, by J. Weston, 4to. 1667.

The Ambiguous Lover. A Farce, by Miss Sheridan. Acted at Crow-street, 1781. Not printed.

The Ambitious Slave; or, *A Generous Revenge*. Tr. by Elkanah Settle. Acted at the Theatre Royal, 4to. 1694. The scene is the frontiers of Persia.

The Ambitious Statesman; or, *The Loyal Favourite*. Tr. by J. Crowne. Acted at

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the Theatre Royal, 4to. 1679. This play met with very indifferent success. The scene lies in Paris.

The Ambitious Stepmother. Tr. by Nicholas Rowe, 4to. 1700. Acted at Lincoln's-Inn-Fields. The scene lies in Persepolis, and the characters are made Persian, but the design of the play seems to have been taken from the establishing Solomon on the *Throne of David*, by Bathsheba, Zadock the Priest, and Nathan the Prophet. See 1 Kings, ch. i. from ver. 5.

Amboyne; or, *The Cruelties of the Dutch to the English Merchants*. Trag. by J. Dryden. Acted at the Theatre Royal, 4to. 1673. 4to. 1691. Scene Amboyne. The plot of this play is chiefly founded on history.

Amelia. Opera, after the Italian manner, by Henry Carey, set to music by J. F. Lampe, and performed at the French Theatre in the Haymarket, 8vo. 1732.

Amelia. A Musical Entertainment, by Richard Cumberland. Acted at Covent-Garden, 8vo. 1768. This was taken from *The Summer's Tale* of the same author.

Amelia; or, *The Duke of Foix*. Translated from Voltaire,

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Voltaire, in vol. II. of Dr. Franklin's Edition, 12mo. The original play was acted Dec. 1752.

Amends for Ladies; with the merry pranks of *Moll Cut-purse*; or, *The Humours of Roaring*. Com. by Nat. Field, 4to. 1618. 4to. 1639. Scene London. This play was written by our author by way of making the ladies amends for a comedy called *Woman's a Weathercock*, which he had written some years before, and whose very title seemed to be a satire on their sex.

Aminta. The famous Pastoral, by Torquato Tasso, translated by John Dancer, 8vo. 1660.

Amintas. An English Op. performed at Covent-Garden, 8vo. 1769. An alteration of Rolt's *Royal Shepherdess*.

Aminta. A Pastoral, 4to. 1628. Translated from the Italian of Tasso, with Ariadne's complaint, in imitation of *Anguilara*.

Amintas. English Opera, acted at Covent-Garden, 1769. Compiled from the Italian of Metastasio, and the English Opera of the Royal Shepherd.

Amintas. Dramatic Past. translated from Tasso, by William Ayre, 8vo. 1737.

Amorous Bigot, with the second part of *Teague O'Di-*

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velly. Com. by Thomas Shadwell.

Amorous Miser; or, *The Younger the Wiser*. Com. by P. Motteux, 4to. 1705. The scene lies in Spain.

Amorous Old Woman; or, *'Tis well if it Take*. Com. attributed by Langbaine to Thomas Duffet. Acted at the Theatre Royal, 4to. 1764. It was afterwards re-published, with a new title-page, by the name of *The Fond Lady*.

Amorous Fantafme. Tragi-Com. by Sir Wm. Lower, 12mo. 1660. This play is translated from the *Fantome Amoureux* of Quinault.

Amorous Prince; or, *The Curious Husband*. Com. by Mrs. Behn. Acted at the Duke's Theatre, 4to. 1671. The plot of this play is built on the Novel of the *Curious Impertinent*, and on Davenport's *City Night-Cap*. Scene the Court of Florence.

Amorous Quarrel. C. by Ozell, translated from Moliere's *Depit Amoureux*.

Amorous War. T. C. by J. Maine, D. D. 4to. 1648.

The Amorous Widow; or, *The Wanton Wife*, by Betterton, 4to. 1706. This is no more than a translation, *ad libitum*, of Moliere's *George Dandin*. Exclusive of some little deficiencies in point of delicacy, this may justly

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justly be esteemed a very good play.

L'Amour à la Mode; or, *Love à la Mode*. Farce, in three acts, 8vo. 1760. This is merely a translation from the French, and said to be the work of Hugh Kelly.

Amphitryon. Translated from Plautus, by Thomas Cooke, 12mo. 1746.

Amphytrion; or, *The Two Socias*. Com. by J. Dryden. Acted at the Theatre Royal, 4to. 1691. This play is founded on the two Amphytrions of Plautus and Moliere. The scene lies in Thebes, and the music of the songs is composed by Purcell.

Amphytrion. Com. translated from Plautus, by L. Echard, 8vo. 1694.

Amphytrion. Com. translated from Moliere, by Ozell.

Amphytrion; or, *The Two Socias*. Com. altered from Dryden, with Moliere's Dialogue-Prologue between Mercury and Night introduced into the first scene, and the addition of some new music; acted at Drury-Lane, 8vo. 1756.

Amphytrion. Com. translated from Plautus by Bonnel Thornton, 8vo. 1767.

Amyntas. A translation in Hexameter verse, by Abraham Fraunce, 4to. 1591.

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Amyntas. The very same work, by Oldmixon, 4to. 1698.

Amyntas of Tasso. Translated from the original Italian, by Percival Stockdale, 8vo. 1770.

Amyntas; or, *The Impossible Dowry*. Past. by Thomas Randolph. Acted at Whitehall, 4to. 1638.

The Anatomist; or, *The Sham Doctor*. Com. by Edward Ravenscroft, 4to. 1697.

Andria. Terens in English, or the translacyon out of Latin into Englysh of the first comedy of Tyrens, callyd *Andri*. No date. Supposed to be printed by Rastell.

Andria. Com. by Maurice Kyffin, 4to. 1588. I believe this to be the second translation in our language of any of Terence's works. It is printed in the old black letter, and has the following full title, viz. *Andria, The first Comædie of Terence, in English. A Furtherance for the Attainment unto the right Knowledge and true Proprietie of the Latin Tong, &c.*

Andria. Comedy, translated from Terence, by Richard Bernard, 4to. 1598.

Andria. Comedy, translated from Terence, by Tho. Newman, 8vo. 1627.

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Andria. Translated by Echard, 8vo.

Andria. Translated by T. Cooke, 12mo. 1734.

Andria. Translated by S. Patrick, 8vo. 1745.

Andria. Comedy, translated from Terence, by Mr. Gordon, 12mo. 1752.

Andria. Translated by George Coleman, 4to. 1765.

Andromache. T. by J. Crowne. Acted at the Duke's Theatre, 4to. 1675. This play is only a translation of Racine's *Andromaque*, by a young gentleman, chiefly in prose, and published, with some alteration, by Crowne. It was brought on the stage without success.

Andromana; or, *The Merchant's Wife.* Trag. 4to. 1660. by J. S. (i. e. James Shirley.) The plot is founded on the story of Plangus, in Sir P. Sidney's *Arcadia*.

Andronicus Comnenius. Trag. by J. Wilson, 4to. 1664. Scene Constantinople.

Andronicus. Trag. Impietie's long Successe, or Heaven's late Revenge, 8vo. 1661. Scene Constantinople. For the plot, see the Life of Andronicus in Fuller's *Holy State*.

Angelica; or, *Quixote in Petticoats.* C. in two acts, 8vo. 1758.

Annette and Lubin. Com.

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Op. of one act, by C. Dibdin. Acted at Covent-Garden, 8vo. 1778.

The Antigallican. F. by Mr. Mozeen, 8vo. 1762. This piece was performed one night only, for the benefit of the author and Mr. Ackman. It was received with some approbation.

Animal Magnetism. Com. of three acts. Performed at Covent-Garden, 1788. This Farce is borrowed from the French.

Antigone, The Theban Princess. Tr. by Tho. May, 8vo. 1631. Scene in Thebes.

Antigone. Tragedy, translated from Sophocles, by George Adams, 8vo. 1729.

Antigone. Tragedy, translated from Sophocles, by T. Franklin, 4to. 1759.

Antiochus. Tragedy, by M. Mottley, 8vo. 1721. Acted at the Theatre Royal in Lincoln's-Inn-Fields. The plot is built on the well-known story of Seleucus Nicanor giving up his wife Stratonice to his son Antiochus, on being informed by his physician that his incurable illness was occasioned by his love for her. The scene lies in Antioch.

Antiochus. Tragedy, on the same story, by Charles Shuckborough, Esq. of Longborough, Gloucestershire: never acted, but printed in 8vo. 1740.

Antiochus

A N

Anticlus the Great ; or, The Fatal Relapse. Tr. by Mrs. Jane Wiseman. Acted at Lincoln's-Inn-Fields, 4to. 1702.

Antipodes. Comedy, by Richard Brome. The scene London. Acted by the Queen's servants at Salisbury-court, in Fleet-street, 1638. published 4to. 1640.

The Antiquary. Com. by Shakerly Marmion. Acted at the Cockpit, 4to. 1641. This is a very pleasing play, and has much merit.

Antony and Cleopatra. Trag. by Shakspeare, fol. 1623. This is an excellent play, and has been frequently performed with success.

Antony and Cleopatra. Tr. by Sir Charles Sedley, 4to. 1677. Acted at the Duke's Theatre. This play falls greatly short of the merit either of Shakspeare's or Dryden's Tragedy.

Antony and Cleopatra. An historical Play. Acted at Drury-Lane, 8vo. 1758. Altered by Mr. Capell, with the assistance of Mr. Garrick. It was acted with considerable applause.

Antony and Cleopatra. A Tragedy, by Henry Brooke, Esq. 8vo. 1778. Not acted. Printed in the author's works, 4 vols. 8vo.

Antonio and Mellida. An historical Play, 4to. 1602.

Antonio's Revenge ; or,

A P

The Second Part of Antonio and Mellida. Tr. These two plays were written by J. Marston. Both were acted by the children of St. Paul's, and both printed in 4to. 1602.

The Tragedie of Antonie. Done into English from the French, by Mary countess of Pembroke, 12mo. 1595. At the end of the play is this date—At Ramsbury, 26 of Nov. 1590.

Any Thing for a Quiet Life. Com. by Thomas Middleton. Acted at Black-Fryars, printed in 4to. 1662.

Apocryphal Ladies. Com. by Margaret duchess of Newcastle. This play is, as many other of her pieces, irregular and unfinished, and is divided into twenty-three scenes, but not reduced to the form of acts.

Apollo and Daphne ; or, The Burgo-Master Trick'd. By Lewis Theobald, 8vo. 1726. This is nothing more than the vocal parts of a Pantomime Entertainment, performed two years before at Lincoln's-Inn-Fields Theatre.

Apollo and Daphne ; or, Harlequin's Metamorphoses. A Pantomime, by John Thurmond, 12mo. 1727.

Apollo and Daphne. A Masque, by J. Hughes, 4to. 1716. The scene lies in the valley of Tempe in Thessaly.

A P

Theffaly. It was set to music, and performed at the Theatre Royal in Drury-Lane.

Apollo Shroving. Com. 8vo. 1627. Written by Wm. Hawkins, the school-master of Hadleigh, in Suffolk, for the use of his scholars, and acted by them on Shrove-Tuesday, Feb. 6, 1626.

The Apotboesis of Punch. A Satirical Masque, with a Monody on the Death of the late Master Punch. Acted at the Patagonian Theatre, Exeter 'Change, 8vo. 1779. This is an attempt to ridicule Mr. Sheridan's Monody on Mr. Garrick's Death.

The Apparition; or, The Sham Wedding. Com. Acted at Drury-lane, 4to. 1714.

The Apparition. Com. translated from Plautus, by Richard Warner, 8vo. 1773.

Appearance is against Them. Farce, by Mrs. Inchbald. Acted at Covent-Garden, 1785. The characters of this piece are sketched with much knowledge of the world, and the dialogue has a great share of ease and vivacity.

Appius. Trag. by John Moncrief. Acted at Covent-Garden, 8vo. 1755, with no success.

A P

Appius and Virginia. Trag. Com. by R. P. 4to. 1576, in black letter, and not divided into acts, *wherein* (as it is said in the title-page) *is lively expressed a rare example of the vertue of chastity, in wishing rather to be slaine at her owne father's hands, than to be defloured of the wicked judge Appius.*

Appius and Virginia. Trag. by J. Webster, 4to. 1654. The scene lies in Rome, and the story is taken from Livy, Florus, &c.

Appius and Virginia. Trag. by J. Dennis. Acted at Drury-Lane, N. D. 4to. (1709.) The story of this is the same as the preceding one.

Apprentice. Farce, of two acts, by Arthur Murphy. Acted at Drury-Lane, 8vo. 1756. The intention of this farce is entirely to expose the absurd passion so prevalent amongst apprentices and other young people, of what is called Spouting. It met with considerable applause.

April Day. A Burletta, of three acts, by Mr. O'hara. Acted at the Haymarket, 8vo. 1777.

The April Fool. Farce, by Mr. M'Nally. Acted at Covent-Garden, 1786, for the benefit of Mrs. Bannister. This Farce was intended

A R

tended for the trick of the day.

The Arab. Tragedy, by Mr. Cumberland. Acted at Drury-Lane, 1785, for the benefit of Mr. Henderson.

Arcades. A kind of Masque, by J. Milton. This is very short and incomplete; though it is the work of that first-rate poet.

Arcadia. Past. by James Shirley. Acted at the Phoenix in Drury-Lane, 4to. 1640. The plot of this play is founded on Sir Ph. Sidney's *Arcadia*, and is itself the foundation of a modern tragedy, called *Philoclea*.

Arcadia; or, *The Shepherd's Wedding.* A dramatic Past. 8vo. 1761. This little piece is extremely short and simple, being only a compliment to their present majesties on their nuptials. The words are by Mr. Robert Lloyd, and the music composed by Stanley.

Arden of Feversham. Tr. Anonym. 4to. 1592. The plan of this play is formed on a true history, then pretty recent, of one Arden, a gentleman of Feversham, in the reign of Edward IV. who was murdered as he was playing a game at tables with one Mosebie.

Arden of Feversham, Tr. by George Lillo. Acted at Drury-Lane, 1759.

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Printed in 12mo. 1762.

This was left imperfect by Mr. Lillo, and finished by Dr. John Hoadly.

Argalus and Parthenia. Tragi-Com. by H. Glapthorne. Acted at Drury-Lane, 4to. 1639. The plot of this play is also founded on the story of the two lovers in Sir P. Sidney's *Arcadia*.

Ariadne; or, *The Marriage of Bacchus.* Opera, by P. P. 1674. 4to. This piece is a translation from the French, and was presented at the Theatre Royal in Covent-Garden, by the gentlemen of the academy of music.

Ariadne; or, *The Triumphs of Bacchus.* An Op. by Thomas Durfey. 8vo. 1721. Never performed, but printed with a collection of poems in the year 1721.

Aristippus; or, *The Jovial Philosopher.* By T. Randolph, *demonstratiavelie proveing that quartes, points, and pottles, are sometimes necessary authors in a scholar's library; presented in a private shew; to which is added, The Conceited Pedler, presented in a strange shew;* 4to. 1635.

Aristomenes; or, *The Royal Shepherd.* Trag. by Anne countess of Winchelsea, 8vo. 1713. The story of this play

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play is founded on the Lacedæmonian history.

Arminius. Tr. by Wm. Paterfon, 8vo. 1740. The Lord Chamberlain refused to license this play.

The Arraignment of Paris. A Dram. Past. presented before the Queen's Majesty, by the children of her chapel; and printed in 4to. 1584

Arfaxes. Tr. by William Hodson, 8vo. 1775. Not acted.

Arfinoe; or, The Incestuous Marriage. Trag. by A Henderson. No date, 8vo. (1752.) This play was never acted. The story is Egyptian; the execution contemptible.

Arfinoe, Queen of Cyprus. An Opera, after the Italian manner, by Peter Motteux, performed at the Theatre Royal in Drury-Lane, 1707. 4to.

Art and Nature. C. by the Rev. Mr. Miller, 8vo. Acted at Drury-Lane, 1738. The principal scenes in this play are founded on the *Arlequin Sauvage* of M. De l'Isle, and *Le Flateur* of Rousseau; but it met with no success.

Artaxerxes. Opera, 8vo. 1763. This piece was composed by Dr. T. A. Arne, and was performed at Covent-Garden Theatre partly by English, and partly

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by Italian fingers. It met with good success.

Artaxerxes. Op. translated from *Metastasio*, by John Hoole, 8vo. 1768.

The Artful Husband. C. by W. Taverner, 4to. N. D. Acted with great applause at the Theatre in Lincoln's-Inn-Fields.

The Artful Wife. Com. also by W. Taverner. Acted in the same place, 8vo. 1718, yet, although it is in every respect far superior to the former, it did not meet with the same success.

Artifice. C. by Susanna Centlivre. Acted at the Theatre Royal in Drury-lane, 1723, 8vo.

The Artifice. A Comic Opera, in two acts, by Wm. Augustus Miles. Acted at Drury-Lane, 8vo. 1780. This piece was acted with little success, yet full as much as it deserved.

Art of Management; or, Tragedy Expelled, a Dramatic Piece, by Mrs. Charlotte Clarke; performed once at the Concert-room in York-buildings. This piece was intended as a satire on Charles Fleetwood, Esq; then manager of the Theatre Royal in Drury-Lane; but that gentleman and his party found means to put a stop to its further progress on the stage. It was printed in 1735, 8vo. with a humorous.

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mourous dedication to Mr. Fleetwood.

Arviragus and Philicia. Tragi-Com. in two parts, by Lodovick Carlell, 8vo. 1639. The story of this play is founded on the British History, by Geoffrey of Monmouth and others, concerning Arviragus, who reigned in Britain in the time of Claudius Cæsar.

As it should Be. An Entertainment, in one act. Performed at the Haymarket, 1789. This is a lively trifle.

The Assembly. Com. by a Scots gentleman, 12mo. 1722. Scene Edinburgh. This piece is no more than a gross abuse on the Whig party in Scotland. By Dr. Arch. Pitcairne.

The Assembly. Farce, by James Worfdale. This piece had nothing extraordinary in it.

The Assignment; or, Love in a Nunnery. Com. by J. Dryden. Acted at the Theatre Royal, 4to. 1673. This play was damned in the representation, and is one of those hasty performances which, at times, threw a cloud over the merit of that prince of poets.

The Ass-Dealer. Com. translated from Plautus, by Richard Warner, 8vo. 1774.

Astrea; or, True Love's Mirrour. By Leonard Wil-

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lan, 8vo. 1651. The plot from a romance of the same name.

The Astrologer. C. This play was taken from *Albuzmazar*.

As You Find It. Com. by Charles earl of Orrery. Acted at Lincoln's-Inn-Fields, 4to. 1703.

As You Like It. Com. by W. Shakspeare, fol. 1623. The plot of this play is taken from Lodge's *Rosalynd, or Euphues' Golden Legacye*, 4to. 1590, and Shakspeare has followed it more exactly than is his general custom when he is indebted to such worthless originals. The scene lies partly at the court of one of the provincial dukes of France, and partly in the forest of Arden.

Athaliah. Trag. by W. Duncombe, 8vo. 1724. 12mo. 1726. This is no more than a translation, with very little liberty, of the *Athaliah* of Racine. The scene lies in the Temple of Jerusalem.

The Atheist; or, The Second Part of the Soldier's Fortune. C. by Thomas Otway. Acted at the Duke's Theatre, 4to. 1684.

The Atheist's Tragedie; or, The Honest Man's Revenge. By Cyril Tournuer, 4to. 1612.

Athelstan. Trag. by Dr. Browne,

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Browne. Acted at Drury-Lane, 8vo. 1756. This tragedy is founded on the British History, and has great merit, though it did not meet with success.

Athelwold. Tragedy, by Aaron Hill, Esq. Acted at Drury-Lane, 8vo. 1731. The language is poetical and spirited, the characters chaste and genuine, and the descriptions affecting and picturesque.

The Athenian Coffee-House. Com. It is said to be a satire on the authors of the *Athenian Oracle*.

Aurenge-Zebe; or, The Great Mogul. Trag. by J. Dryden. Acted at the Theatre Royal, 4to. 1676. This play is written in rhyme, yet is far from being the worst of the writings of that great poet. The scene lies at Agra, the capital of the Mogul's territories in India.

Aurora's Nuptials. A Dramatic Performance, occasioned by the nuptials of William prince of Orange,

B A

THE BABLER. Com. translated from Voltaire, and printed in Dr. Franklin's Edition, 12mo.

The Bacchæ. Tr. translated from Euripides, by R. Potter, 4to. 1781.

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and Anne princess royal of England. Acted at Drury-Lane, 4to. 1734.

The Author. Comedy of two acts, 8vo. 1757, by S. Foote, Esq. Acted at Drury-Lane. This piece was written only for the sake of affording to the writer of it an opportunity of exerting his talents of mimicry, at the expence of a gentleman of family and fortune, Mr. Aprice; whose particularities of character, although entirely inoffensive, were rendered the butt of public ridicule in the part of *Cadwallader*.

The Author's Farce. C. of three acts, by H. Fielding, Esq. 8vo. 1732. This comedy was designed principally to ridicule the then prevailing fondness for the Italian singers. It was first acted in the Haymarket with very considerable success.

The Author's Triumph; or, The Managers Managed. A Farce. Anonym.

B A

The Banditti; or, A Lady's Distress. A Play, by T. Durfey. Acted at the Theatre Royal 4to. 1686. The scene lies in Madrid, and some part of the plot is taken from Shirley's *Sisters*.

The

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The Banditti ; or, Love's Labyrinth. An Opera, by Mr. O'Keeffe. Acted at Covent-Garden, 1781, and well received.

Banish'd Duke ; or, The Tragedy of Infortunatus, 4to. Acted at the Theatre Royal, 1690. The scene lies in a village in Belgium, the character of *Infortunatus* is drawn for the duke of Monmouth, and those of *Romanus* and *Papissa*, for king James II. and his queen.

The Banishment of Cicero. Trag. by Richard Cumberland, Esq. 4to. 1760. This play was never acted, having been refused by Mr. Garrick, to whom it was offered.

The Bankrupt. Com. by Samuel Foote. Acted at the Haymarket 1773, printed 8vo, 1776. This performance, like the rest by the same author, contains little else than detached scenes without any plot.

Of Baptism and Temptation, two Comedies, by bishop Bale. Of these we know no more than the name.

Barbarossa. Tr. by Dr. Browne. Acted at Drury-Lane, 8vo. 1755. This play is by no means so good a one as the *Athelstan* of the same author above-mentioned. The design seems

B A

borrowed from the tragedy of *Merope*.

The Barber of Seville. Com. of four acts, 8vo. 1776. Not acted.

Barataria ; or, Sancho turned Governor. Farce, altered from D'Urfey, by Mr. Pilon. Acted at Covent-Garden, 1785. This piece was well received.

Barnaby Rattle. Farce, acted at Covent-Garden, 1781. A paltry piece, taken from the *George Dandin* of Moliere.

The Baron Kinkervan-kotsdorsprakengatchdern. M. Comp. by Miles Peter Andrews. Acted at the Haymarket, 8vo. 1781. Unsuccessful.

Bartholomew Fair. C. by Ben Jonson, 1614. This play has an infinite deal of humour in it, and is, perhaps, the greatest assemblage of characters that ever was brought together within the compass of one single piece.

The Bashful Lover. Tr. Com. by P. Massenger. Acted at the private house in Black-Fryars; 8vo. 1655.

The Basset Table. Com. by Mrs. Centlivre, 4to. 1706. This play contains a great deal of plot and business, without much either of sentiment or delicacy.

The Bastard. Tra. 4to. 1652. Scene in Seville. Mr.

B A

Mr. Coxeter attributes this play to Cosmo Manuche.

The Bastard Child; or, *A Feast for the Church-wardens*. A Dramatic Satire of two acts; acted every day within the bills of mortality. By Daniel Downright, 8vo. 1768.

The Bath; or, *The Western Lass*. Com. by T. D'Urfey. Acted at Drury-Lane, 4to. 1701.

The Bath Unmask'd. C. by Mr. Odingsells. Acted at Lincoln's-Inn-Fields, 8vo. 1725.

The Battle of Alcazar, with Captain Stukeley's death. Trag. Anonym. Acted by the lord high admiral's servants, 1594, 4to. The plot taken from Heylin's *Cosmography*, in the History of Spain, &c.

The Battle of Augrim; or, *The Fall of St. Ruth*. Tr. by Robert Ashton. This play is little more than a bombastic narrative of the transactions of the celebrated 11th of July, 1691, when the Irish rebels met with a thorough defeat from the army belonging to King William. The scene lies in and before the town of Aughrim.

Battle of Hastings. Tr. by Richard Cumberland, Esq. Acted at Drury-Lane, 8vo. 1778. The coat of Joseph, and the dress of

B E

Harlequin, were never composed of patchwork more general than is the style of this performance.

The Battle of Hexham; or, *Days of Old*. A Musical Piece, by Mr. Colman, jun. Acted at the Haymarket, 1789, and well received.

Battle of Sedgmoor. A Farce of one short act, said by Coxeter to have been rehearsed at Whitehall. It was never acted, but injuriously fathered on the duke of Buckingham, and printed among his works, in 2 vols. 8vo. 1707.

Battle of the Poets; or, *The Contention for the Laurel*. Acted at the Little Theatre in the Haymarket, 1731, 8vo. The piece contains much scurrility on Mr. Cibber, and other poets, with very little wit.

Bayes's Opera, by Gab. Odingsells, 8vo. 1730. This is one of the many musical pieces which the *Beggar's Opera* gave birth to. It was acted at Drury-lane without success.

The Beau Defeated; or, *The Lucky Younger Brother*. C. Acted at Lincoln's-Inn-Fields, 4to. without a date.

The Beau Merchant. C. 4to. 1714. Written, according to Coxeter, by one Mr. Blanch, a gentleman near Gloucester, but was
never

B E

never acted. The scene lies in a coffee-house in Stock-jobbing Alley.

The Beau's Adventures. Farce, by Phil. Bennet, Esq. 1733, 8vo. Was probably never acted

The Beau's Duel; or, A Soldier for the Ladies. C. by Mrs. Centlivre, 4to. 1704. This is one of the most indifferent amongst that lady's pieces, and is now never acted.

The Beau's Stratagem. Com. by G. Farquhar. Acted at the Haymarket, 4to. 1707. This play was begun and ended in six weeks, the author labouring all the time under a settled illness, which carried him off during the run of his piece.

Beauty in Distress. Tr. by P. Motteux. Acted at Lincoln's-Inn-Fields, 4to. 1698. There are many fine lines in this drama, and great variety of pleasing incidents.

Beauty the Conqueror; or, The Death of Marc Anthony. Trag. by Sir Charles Sedley, 1702. This play was never acted.

The Beggar on Horseback. F. by Mr. O'Keefe. Acted at the Haymarket, 1785. Of this farce we may say, its humour, its scenes, its double meanings, and even its faults, make us laugh.

B E

The Beggar's Bush. T. Com. by Beaumont and Fletcher, folio, 1647.

Beggar's Opera, by John Gay. Acted at Lincoln's-Inn-Fields, 4to. 1727. The great success of this piece, which carried it through a run of sixty-three nights, during the first season it was performed, and the frequent repetitions of it since, have rendered its merits so well known, that it is unnecessary to say any thing farther of it in this place.

The Beggar's Pantomime; or, The Contending Columbines. An Interlude, acted at Lincoln's-Inn-fields, 12mo. 1736.

The Beggar's Wedding. A Ballad Opera of three acts, by Charles Coffey, 8vo. It was first performed at Dublin with but indifferent success, but being afterwards reduced into one act, and played in London under the title of *Phæbe*, in 1729, it pleased so well as to obtain a run of thirty nights.

Believe as you List. Com. by P. Massinger. This play was never in print, but was certainly acted.

Bellamira; or, The Mistress. Com. by Sir Charles Sedley. Acted by their Majesties' servants, 4to. 1687. The scene of this play lies in London, but the plot

B E

plot is taken from the *Eunuch of Terence*.

Bellamira her Dream; or, *The Love of Shadows*. T. Com. in two parts, by Tho. Killigrew. These two plays were printed with the rest of his works, in fol. 1664.

The Belle's Stratagem. Comedy, by Mrs. Cowley. Acted at Covent-Garden 1780. This play has not yet appeared in print, but the success of it was very great on the stage during a considerable run.

The Belle's Stratagem. C. Acted by his Majesty's servants, 8vo. 1781. A paltry performance in imitation of Mrs. Cowley's play of the same name.

Bell in Campo. Trag. in two parts; written by Margaret duchess of Newcastle, never acted, but printed among her works, fol. 1662.

Belisarius. Trag. by W. Philips. Acted at Lincoln's-Inn-Fields, 8vo. 1725.

Belphegor; or, *The Marriage of the Devil*. Tragi-Com. by John Wilson. Acted at Dorset-Garden, 4to. 1691.

Belphegor; or, *The Wishes*. Com. Op. of two acts, by Miles Peter Andrews, performed at Drury-Lane, 1778. A flimsy performance.

Belteshazzar; or, *The*

B I

Heroic Jew. A Dramatic Poem, by Thomas Harrison. Scene Babylon. Never acted, but printed in 12mo. 1727, and 1729.

The Benefice. C. by Dr. Robert Wild, 4to. 1689.

The Betrayer of his Country. Tragedy, by Henry Brooke, Esq. 1741. Never published.

Better Late than Never. Comedy, by Mr. Andrews. Acted at Drury-Lane, 1790, and well received.

Betty; or, *The Country Bumpkins*. A Ballad Farce, by H. Carey. This was acted with very little success at Drury-Lane, 1738.

Bianca. Trag. by R. Shepherd. Not acted. Printed at Oxford, 8vo. 1772.

Bickerstaff's Burying; or, *Work for the Upholders*. Farce of three long scenes, by Mrs. Centlivre; acted at the Haymarket, 4to. no date.

Bickerstaff's Unburied Dead. A Moral Drama. Acted at Lincoln's-Inn-Fields, 1743, 8vo.

The Bird in a Cage. C. by James Shirley. Acted at the Phoenix, Drury-lane, 4to. 1633. Scene in Mantua.

The Birth of Hercules. Masque, by William Shirley, set to music by Dr. Arne, and intended for representation at Covent-Garden. 4to. 1765.

The

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The Birth of Merlin ; or, The Child has lost a Father. Tragi-Com. by William Rowley. The scene lies in Britain, and the story is taken from Geoffrey of Monmouth. It was frequently acted with great applause, and was published in 4to. 1662.

The Biter. Com. by Mr. Rowe, 1705, 4to. Acted at Lincoln's-inn-Fields. This was the only attempt of our author in the comic way, and met with no success.

The Blackamoor wash'd White. Comic Op. by Henry Bate. Acted at Drury-Lane, 1776. This piece met with an ill reception.

The Black Man. An Interlude, attributed to Cox the comedian, and printed in 4to. 1659.

The Black Prince. Tra. by Roger earl of Orrery. Acted at the duke of York's theatre, fol. 1669 and 1672.

The Blacksmith of Antwerp. Farce, by Mr. O'Keefe. Acted at Covent-Garden, 1785. A piece of no great merit.

The Blazing Comet, The Mad Lovers ; or, The Beauties of the Poets. A Play, by Samuel Johnson, author of *Hurlothrumbo*. Acted at the Haymarket, 8vo. 1732.

B L

This is, like his other writings, a farrago of madness, absurdity, and bombast, intermingled with some strokes of genius and imagination.

The Blind Beggar of Alexandria. Com. Most pleasantly discoursing his various humours in disguised shapes, full of conceit and pleasure. By George Chapman. It was published in 1598.

The Blind Beggar of Bethnal Green, with the merry Humour of Tom Stroud, the Norfolk Yeoman. Com. by John Day. Acted by the prince's servants, 4to. 1659.

The Blind Beggar of Bethnal Green. A Ballad Farce, by Robert Doddsley. It was acted at Drury-Lane, but without much success, in 1741.

The Blind Lady. Com. by Sir Robert Howard, 8vo. 1661. The scene lies in Poland, and the plot is taken from Heylin's *Cosmography*, lib. 2.

The Bloody Banquet. Tr. printed in 4to. 1620, and is, in some of the old Catalogues, ascribed to Thomas Barker.

The Bloody Duke ; or, The Adventures for a Crown. Tragi-Com. Acted at the court of Alba Regalis, by several persons of great quality, 4to. 1690.

The

B O

The Blunderer. Com. translated from Moliere, printed in Foote's *Comic Theatre*, vol. IV.

Boadicea Queen of Britain. Trag. by Charles Hopkins. Acted at Lincoln's-Inn-Fields, inscribed to Mr. Congreve, 4to. 1697. *Boadicea* was well received.

Boadicea. Tr. by Richard Glover. Acted at Drury-Lane, 8vo. 1753, but met with no great success.

X *A Bold Stroke for a Wife.* Com. by Mrs. Centlivre. Acted at Lincoln's-Inn-Fields, 8vo. 1717. It met with very good success; and, notwithstanding the absurdity and impossibility of the plot, there is much business and variety in it to keep up the attention of an audience.

A Bold Stroke for a Husband. A Comedy, by Mrs. Cowley. Acted at Covent-Garden, 1783. The dialogue of this piece is lively, animated, and sensible, and the plot well managed.

X *Bon Ton; or, High Life above Stairs.* Farce, by David Garrick. Acted at Drury-Lane, 8vo. 1776.

Bon Ton. Com. of three acts, by Gen. Burgoyne. Acted at Drury-Lane, 1775. A lively picture of the manners of the great world, but abounds not in wit or humour.

The Bondman. An an-

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cient story, by P. Massinger. Acted at the Cock-pit, Drury-Lane, 4to. 1623, 4to. 1638. This is a very excellent tragedy.

The Bond Man. Tragi-Com. altered from Massinger, by Richard Cumberland. Acted at Covent-Garden, 1779. Not printed.

Bonds without Judgement. Farce. Acted at Covent-Garden, 1787, for the benefit of Mrs. Wells. It is founded on the general custom of sending ladies to the India market.

Bonduca. Tragedy, by Beaumont and Fletcher, fol. 1647. This play is upon the story of a queen of Britain, who is indifferently styled by the historians Boadicea, and Bonduca. It is esteemed a very good play.

Bonduca; or, The British Heroine. Trag. Acted at the Theatre Royal, 4to. 1696.

Bonduca. Trag. altered from Beaumont and Fletcher, by George Colman. Acted at the Haymarket, 8vo. 1778. A judicious alteration from Beaumont and Fletcher's piece with the same title. We must do Mr. Colman the justice to suppose, that he would have retained more of the authors, but that he was constrained to

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cut them down to the ability of his performers.

The Bow-street Opera, in three acts, 8vo. 1773. Abuse of Sir John Fielding.

Braganza. Tr. by Robert Jephson, Esq. Acted at Drury-Lane, 8vo. 1775. A successful tragedy on its original appearance, but has fallen into neglect since the first season. The plot of it too nearly resembles some parts of *Venice Preserved*.

The Braggadocio; or, *Bawd turn'd Puritan*. C. written by a person of quality, 4to. 1691. Scene London.

The Braggard Captain. Com. translated from Plautus, by Bonnell Thornton, 8vo. 1767.

Bravo turn'd Bully; or, *The Depredators*. A Dramatic Entertainment, 8vo. 1740.

The Brazen Age. A History, by Thomas Haywood, in 4to. 1613. It is taken from Ovid's *Metamorphoses*.

Brennoralt; or, *The Discontented Colonel*. Tragedy, by Sir John Suckling. This is printed among his works, in 8vo. 1646.

Bridals. Com. by the duchess of Newcastle, published among her works, fol.

The Bride. Comedy, by

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Thomas Nabbes, 4to. 1640. Acted at Drury-Lane.

Britain's Happiness. A musical Interlude, by P. Motteux, performed at both the Theatres, 4to. 1704. The scene, a prospect of Dover castle and the sea. This Interlude had long before been intended only for an introduction to an opera, which, if ever finished, was to have been called *The Loves of Europe*, every act shewing the manner of a different nation in their address to the fair sex.

Britannia. A Masque, by David Mallet, 8vo. 1755. This piece was set to music by Dr. Arne, and performed with success at the Theatre Royal in Drury-Lane. Prefixed to it is a prologue, in the character of a drunken sailor reading a play-bill, written in conjunction by Messrs. Mallet and Garrick, and spoken by the latter with universal applause; and which, the subject being extremely popular, as a French war had not been long declared, was called for and insisted on by the audience many nights in the season when the piece itself was not performed.

Britannia and Batavia. Masque, by George Lillo, 8vo. 1740.

Britannia.

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Britannia. An English Opera, by Mr. Lediard. Acted at the new theatre in the Haymarket, 4to. 1732.

Britannia, or, The Gods in Council. Dramatic Poem, by Robert Averay, 4to. 1756.

Britannia Triumphans. A Masque, by Sir W. Davenant and Inigo Jones. It was presented at Whitehall, by King Charles I. and his lords, on the Sunday after Twelfth-Night, 1637, and was printed in 4to. 1637.

Britannicus. Trag. by J. Ozell 12mo. 1714. This is only a translation of a French play of the same name by M. Racine.

The British Enchanters ; or, No Magic like Love ; by lord Lansdowne. It was first called a Tragedy, and was acted at the Queen's Theatre in the Haymarket, 4to. 1706. The author, who took an early dislike to the French and Italian Operas, seems in this attempt to have aimed at reconciling the variety and magnificence essential to operas, to a more rational model, by introducing somewhat more substantial than the mere gratification of eye and ear. Its success was great, but was put a stop to by the division of the

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theatre and a prohibition of musical pieces.

The British Stage ; or, The Exploits of Harlequin. Farce, 8vo. 1724. Performed at both Theatres with great applause.

The Briton. Tragedy, by Ambrose Philips. Acted with considerable success at the Theatre Royal, Drury-Lane, 8vo. 1721. Whatever was the reception of this tragedy, says Dr. Johnson, it is now neglected ; though one of the scenes, between *Vanoc*, the British Prince and *Valens*, the Roman General, is confessed to be written with great dramatic skill, animated by a spirit truly poetical.

Britons Strike Home ; or, The Sailors Rehearsal. A Ballad Farce, by Edward Philips, performed, but without success, at Drury-Lane, 1739. 8vo.

The Broken Heart. Tr. by Mr. John Ford. Acted at Black-Fryars, 4to. 1633.

The Broken Stockjobbers ; or, Work for the Bailiffs. A Farce, as lately acted in Exchange-Alley, 8vo. 1720.

The Brothers. Com. by J. Shirley. Acted at Black-Fryars, 1652. 8vo. Scene Madrid.

The Brothers. T. by Dr. Young. Acted at Drury-Lane, 8vo. 1752. The scene

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scene of this play lies in Macedon, and the plot from the History of Macedonia in the reign of the last Philip. The two characters of *Demetrius* and *Perseus* are admirably drawn, and their contest, before their father in the third act, perhaps the finest pieces of oratory in the English language. But there is one particular circumstance relating to this play, which does as much honour to the heart, as the play itself does to the abilities of the author, which is his having not only given up the entire profits of three benefits arising from it, but also even made up the amount of them to the sum of 1000*l.* and generously bestowed it to the noblest of all purposes, viz. the propagation of the Gospel in foreign parts.

The Brothers. A Com. by Richard Cumberland, Esq. Acted at Covent-Garden, 8vo. 1769. This play was received with no inconsiderable applause.

Brutus. Tra. translated from Voltaire; printed in Doctor Franklin's edition of that author's works, 12mo.

Brutus of Alba; or, The Enchanted Lovers. Trag. by Nahum Tate. Acted at the Duke's Theatre, 4to 1678.

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Brutus of Alba; or, Augusta's Triumph. An Op. Acted at the Theatre in Dorset-Gardens, 4to. 1697, and published by George Powell and John Verbruggen.

Bury Fair. Com. by Thomas Shadwell, 4to. 1689.

Busiris, King of Egypt. Tragedy, by Dr. Edward Young, 8vo. 1719. It appeared with success on the stage at Drury-Lane, but is written in a glaring ambitious style, like that which we probably should have met with in the dramas of *Statius*, had any of them escaped the wreck of Roman literature. The haughty message sent by *Busiris* to the *Persian Ambassador* is copied from that returned by the *Æthiopian Prince* to *Cambyses* in the third book of *Herodotus*. The plot of this play, we believe to be of the author's contrivance. The dialogue contains many striking beauties of sentiment and description, but is wanting in that power which not only plays with imagination, but seizes on the heart. Dr. Johnson somewhere observes that of Congreve's three comedies, two are ended by means of a wedding in a mask. With equal justice we may add, that

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that the three tragedies of Dr. Young are concluded by suicides in three pairs, *Memnon* and *Mandane*, *Alonzo* and *Leonora*, *Demetrius* and the *Thracian Princesses*.

Buffy d'Ambois. Tr. by G. Chapman, 4to 1607. The plot of it is taken from the French historians in the reign of Henry III. of France.

Buffy d'Ambois, his Revenge. Tra. by the same. Acted at White Fryars, 4to. 1613 and 1641. This play is neither so good a one, nor so strictly founded on truth, as the foregoing, nor was it received with so much applause upon the stage.

X *The Busy Body*. Com. by Mrs. Centlivre. Acted at the Theatre Royal in Drury-Lane, 4to. 1708. This play met with so slight a reception from the players, that they even for a time refused to act it, and when prevailed upon so to do, which was not till towards the close of the season, Mr. Wilks shewed so much con-

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tempt for the part of Sir *George Airy*, as to throw it down on the stage at rehearsal, with a declaration, that no audience would endure such stuff. The success the piece met with, however, falsified these prognostications; and to do justice to the author, it must be confessed, that although the language of it is very indifferent, and the plot mingled with some improbabilities, yet the amusing sprightliness of business, and the natural impertinence in the character of *Marplot*, make considerable amends for the above-mentioned deficiencies, and render it even to this hour an entertaining and standard performance.

Buthred. Trag. Acted at Covent-Garden, 8vo. 1778. It is an anonymous tragedy, acted four nights to very patient audiences.

Buxom Joan. Burletta, by Mr. Willet. Acted at the Haymarket, 4to. 1778. Taken from the original song sung in *Love for Love*.

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THE *Cady of Bagdad*. Com. Opera, of three acts, by Abraham Portal, performed at Drury-Lane, 1778. This piece had no success.

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Cæsar and Pompey. A Roman Trag. By George Chapman, 4to. 1607, 4to. 1631. Acted at Black-Fryars. Scene Rome and Pharsalia.

Cæsar

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Cæsar Borgia, Son to Pope Alexander VI. Trag. by Nat. Lee. Acted at the Duke's Theatre, 4to. 1680. The scene lies in Rome, and the plot is built on the histories of *Guicciardini* and *Marina*, and Ricaut's Lives of the Popes. The play, like many others by this author, has great beauties, mingled with many strokes of rant, bombast, and absurdity, and therefore does not now stand in the list of acting dramas. It met, however, with good success at first.

Cæsar in Egypt. Trag. by C. Cibber. Acted at Drury-Lane, 8vo. 1725. Colley Cibber's genius, however pleasing in comedy, is very far from being admired in a tragic cast of writing, nor is this Play even considered as his tragic master-piece. The scene of it lies in Alexandria, and the plan is borrowed from the *Pompée* of P. Corneille.

The History and Fall of Caius Marius. Tra. by T. Otway. Acted at the Duke's Theatre, 4to. 1680. The scene of this play lies at Rome, and the characters of *Marius, jun.* and *Lavinia*, are taken, and that even in many places verbatim, from those of *Romeo* and *Juliet*.

Caligula, Emperor of Rome. Tr. by J. Crowne.

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Acted at the Theatre Royal, 4to. 1698. The scene lies in the Imperial Palace at Rome, and the plot is taken from Suetonius's Life of that Prince.

Calisto; or, The Chaste Nymph. A Masque, by J. Crowne, 4to. 1675. It was written by command of king James II's queen, and was oftentimes performed at court by persons of great quality. It has songs between the acts. The scene lies in Arcadia; the duration of it an *artificial day*; and the plot is founded on Ovid's *Metamorphoses*, Lib. ii. Fab. 5, 6.

Calypso and Telemachus. Opera, by John Hughes, Esq. 8vo. 1712, performed at the Queen's Theatre in the Haymarket. The music composed by Mr. Galliard. The story on which it is founded, is in the adventures of Telemachus by the archbishop of Cambray.

Calypso. An Opera, by Richard Cumberland. Acted at Covent-Garden, 8vo. 1779. The adventures of Telemachus, in different shapes, have already surfeited the world. Opera, masque, and tragedy, have all maintained this hero in a languishing kind of existence. Mr. Cumberland has been more merciful. He contrived to give him as little

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little pain as possible, by procuring him almost instantaneous damnation.

The Camp. Dram. Entertainment, by Richard Brinsley Sheridan. Acted at Drury-Lane, 1778. Though the scenery of this after-piece is uncommonly various and characteristic, yet the drama itself must be allowed to possess a still higher degree of merit. All the shifts, impositions, distresses, intrigues, manœuvres, &c. peculiar to a camp, are described in the dialogue, or exhibited in the dumb show of Mr. Sheridan's performance, which, throughout two seasons, was a considerable favourite with the public, being well attended, while the plays of Shakspeare were acting to almost empty benches. Such is the success of comic novelty, especially when produced by a hand so masterly as that of our author, assisted by the labours of the first scene-painter in Europe, the extent of whose skill was displayed in a most perfect representation of the late encampment at Cox-Heath.

Cambyfes, King of Persia. Play in old metre, by Tho. Preston, 4to. without a date. The story is taken from Herodotus and Justin.

Cambyfes, King of Persia.

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Trag. by Elkanah Settle. Acted at the Duke's Theatre, 4to. 1671.

Camilla. An Opera, by Owen Mac Swiny; first performed at the Theatre Royal in Drury-Lane, and afterwards in the Haymarket, 4to. 1706.

The Campaigners; or, Pleasant Adventures at Brussels. Com. by T. Dursey, 4to. 1698. Part of the plot is taken from a novel called *Female Falshood*. Scene Brussels.

The Campaign; or, Love in the East-Indies. Opera, by Mr. Jephson. Acted at Covent-Garden, 1785, with some degree of applause.

The Candidate. Farce, by Mr. Dent, acted at the Haymarket, 1782. This piece, though not one of the most capital performances, contains no inconsiderable share of pleasantry, and afforded much entertainment to the audience.

Candlemas-Day; or, The Killing of the Children of Israel; by Kan Parfre, written in 1512.

The Canterbury Guests; or, A Bargain Broken. C. by E. Ravenscroft. Acted at the Theatre Royal, 4to. 1695. This is a very indifferent play, and met with very indifferent success. Scene Canterbury.

The Capricious Lovers. Com.

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Com. by Mr. Odingsells. Acted at Lincoln's-Inn-Fields Theatre, 1726, 8vo.

The Capricious Lovers. Comic Opera, by Robert Lloyd. Acted at Drury-Lane, 8vo. 1764.

The Capricious Lady. A Comedy, altered with great judgment from Beaumont and Fletcher, and acted at Covent-Garden, 1783.

The Captain. Com. by Beaumont and Fletcher, fol. 1647. This is far from one of the most capital pieces of these united authors.

Captain O'Blunder; or, The brave Irishman. Farce, by Tho. Sheridan. Dublin, 12mo. about 1748. It was written by Mr. Sheridan when a mere boy at College; but the original copy being lost, it was supplied from the memory of the actors, who added and altered it in such a manner, that hardly any part of the original composition now remains.

The Captive. Com. Op. by Isaac Bickerstaffe. Acted at the Haymarket, 8vo. 1769. This is taken from the comic scenes of *Don Sebastian*. It was set to music by C. Dibdin, and was but coolly received.

The Captives. Trag. by John Gay. Acted at Drury-Lane, 8vo. 1723. Mr. Victor gives the follow-

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ing anecdote relative to this play: Mr. Gay "had interest enough with the late queen Caroline, then Princess of Wales, to excite her royal highness's curiosity to hear the author read his play to her at Leicester-House. The day was fixed, and Mr. Gay was commanded to attend. He waited some time in a presence-chamber with his play in his hand; but being a very modest man, and unequal to the trial he was going to, when the door of the drawing-room, where the princess sat with her ladies, was opened for his entrance, he was so much confused and concerned about making his proper obeisance, that he did not see a low footstool that happened to be near him, and stumbling over it, he fell against a large screen, which he overset, and threw the ladies into no small disorder.

The Captives. A Trag. by Mr. Delap. Acted at Drury-Lane, 1786, and very indifferently received.

The Capuchin. Com. by Samuel Foote. Acted at the Haymarket, 8vo. 1778. very indifferently received. This was an alteration of *The Trip to Calais* and was acted in 1776.

Caractacus. A Dramatic Poem, by Mr. Ma on, 4to. and 8vo. 1759. This piece is written

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written after the manner of the Greek tragedy, with odes and choruses, and was never intended for the English stage. In the closet, however, it must always give ineffable delight to every mind capable of judgment, as it lays the strongest claim to immortality, and is one among a few instances that poetical genius is so far from its decline at this time in these realms, that we have writers now living, some of whose works no British bard whatsoever, Shakspeare, Spencer, and Milton not excepted, would have reason to blush at being reputed the author of.

Caractacus. Dramatic Poem, by W. Mason. Acted at Covent-Garden, 8vo. 1776. This alteration was made by the author, and was received with applause.

The Cardinal. Tra. by James Shirley, 8vo. 1652. Acted in Black-Fryars. Scene Navarre.

The Careless Husband. Com. by C. Cibber. Acted at the Theatre Royal, 4to. 1704. This comedy contains, perhaps, the most elegant dialogue, and the most perfect knowledge of the manners of persons in real high life, extant in any dramatic piece that has yet appeared in any language whatever. Yet such is the

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natural malevolence of mankind, and such our unwillingness to bestow praise, at least on the living, that Mr. Cibber's contemporaries would not allow him to have been the author of it: some attributing it to the duke of Argyle, to whom it was dedicated, some to Mr. De-foe, some to Mr. Maynwaring, &c. As, however, during a long course of years, in which it has constantly been performed with the greatest success, no claim has been laid to any part of it, we surely may pay the deserved tribute of praise to him who by this prescription stands as the undoubted author of the whole, and to whom the English stage is to this hour greatly obliged for a very considerable share of its comic entertainments during the course of every season. When Mr. Cibber had written two acts of this play, he says, he threw them aside in despair of meeting with a performer capable of doing justice to the character of Lady *Betty Modish*, owing to the ill state of health of Mrs. Verbruggen, and Mrs. Bracegirdle being engaged at another theatre. In this state of suspense, Mrs. Oldfield, whose talents the author had but an indifferent opinion of, exhibited excellences

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excellences which he had no expectation of seeing, and which encouraged him to complete his work. Near forty years after the representation of this comedy, he says, "Whatever favourable reception it met with, it would be unjust in me not to place a large share of it to the account of Mrs. Oldfield; not only from the uncommon excellence of her action, but even from her personal manner of conversing. There are many sentiments in the character of Lady *Betty Modish*, that we may almost say were originally her own, or only dressed with a little more care than when they negligently fell from her lively humour: had her birth placed her in a higher rank of life, she had certainly appeared, in reality, what in this play she only excellently acted, an agreeably gay woman of quality, a little too conscious of her natural attractions."

The Careless Lovers. C. by Edward Ravenscroft. This play was written after the time that Dryden had attacked our author's *Mamamouchi*, and therefore in the epistle and prologue he has endeavoured to revenge his cause, by an attack on Dryden's *Almanzor* and his *Love in a Nunnery*. And

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retorting back on him the charge of plagiarism, which, notwithstanding what Mr. Ravenscroft says in his prologue, he is far from being clear of in regard to this very piece, as the sham scene in the fourth act is apparently stolen from Moliere's *M. de Pourceaugnac*, Act 2. Scene 7 and 8.

The Careless Shepherd. A Pastoral, without either author's name or date.

The Careless Shepherdess. A Pastoral Tragi-Com. by Thomas Goffe, 4to. 1656. This play was acted before the king and queen at Salisbury-Court. The scene lies in Arcadia.

The Cares of Love; or, A Night's Adventure. A Comedy, by A. Caves. Acted at Lincoln's-Inn-Fields, 4to. 1705.

The Carmelite. Tragedy, by Mr. Cumberland. Acted at Drury-Lane, 1784. This play has many marks of invention, pathetic and striking passages, and happy turns of expression.

The Carnival. Com. by Thomas Porter, 4to. 1664. Scene Seville.

The Carnival of Venice. Com. Op. acted at Drury-Lane, 1781. This piece was well received.

The Carthaginian. Com. translated from Plautus, by Richard Warner, Esq. 8vo.

Cartouche;

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Cartouche; or, *The Robbers*. Anonym. 8vo. a Comedy. This is a translation from the French, and was acted at the Theatre in Lincoln's-Inn-Fields, 8vo. 1722.

The Case is Alter'd. C. by Ben Jonson, 4to. 1609. This is not one of the most celebrated of this author's works, nor is it at this time ever acted.

The Casket. Comedy, translated from Plautus, by Richard Warner, Esq. 8vo.

Cassandra; or, *The Virgin Prophetess*. Opera. Acted at the Theatre Royal, 4to. 1692.

The Castle of Andalusia. Op. 1782. Covent-Garden.

Cataline, his Conspiracy. Trag. by Ben Jonson, 4to. 1611. This play has great merit, but is too declamatory for the present dramatic taste. Jonson has in this, as in almost all his works, made great use of the Ancients. His *Sylla's Ghost*, at the opening of this play, is an evident copy from that of *Tantalus* at the beginning of Seneca's *Thyestes*, and much is also translated from Sallust through the course of this piece. For the plot, see Sallust. Scene in Rome.

Cataline; or, *Rome Preserved*. Tragedy, translated from Voltaire. Printed in

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Dr. Franklin's translation, 12mo.

Catharine and Petruchio. Farce, by David Garrick, Esq. Acted at Drury-Lane, 8vo. 1756. This is nothing more than an alteration of Shakspeare's *Taming of the Shrew*, by inverting and transposing different parts of it, rejecting the superfluous scenes, and reducing the whole into a regular piece of three acts. But the judgment wherewith this is executed, and the valuable use that the author has made of Shakspeare, whom he has neither deviated from, nor added to, does great honour to his understanding and knowledge of theatrical conduct, and has rendered a comedy, which, from the many absurdities mingled with its numerous beauties, had long been thrown aside, one of the most entertaining of the *petites pieces* on the present acting list.

Cato. Tr. by J. Addison. Acted at Drury-Lane, 4to. 1712. This play was performed eighteen times during its first run, is ushered into notice by eight complimentary copies of verses to the author, among which, one by Sir Richard Steele leads up the van, besides a prologue by Mr. Pope, and an epilogue by Doctor

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Doctor Garth, and has ever since been so universally admired, that it appeared totally unnecessary to add any thing further in its commendation. As to its faults, if such it has, the contemporary critics have sufficiently endeavoured to point them out. It may not, however, be impertinent to observe in this place, that the beauties of poetry and the spirit liberty which shine through the whole, scarcely more than compensate for its want of *pathos*, and the deficiency of dramatic business. It cannot, however, surely be thought an ill compliment to the author, to confess, that although as a play it may have many superiors, yet it must ever be allowed to stand foremost in the list of our dramatic poems. The story is founded on history, and the scene lies through the whole piece in the governor's palace at Utica. Of a work so much read, it is difficult (as Dr. Johnson observes) to say any thing new. About things on which the public thinks long, it commonly attains to think right; and of *Cato* it has not been unjustly determined, that it is rather a poem in dialogue than a drama, rather a succession of just sentiments in elegant language, than a

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representation of natural affections, or of any state probable or possible in human life. Nothing here excites or assuages emotion; here is no magical power of raising phantastic terror and wild anxiety. The events are expected without solicitude, and are remembered without joy or sorrow. Of the agents we have no care. *Cato* is a being above our solicitude; a man of whom the gods take care, and whom we leave to their care with heedless confidence. To the rest neither gods nor men can have much attention; for there is not one amongst them that strongly attracts either affection or esteem. But they are made the vehicles of such sentiments and such expression, that there is scarcely a scene in the play which the reader does not wish to impress upon his memory. See also the remarks of Dennis, as quoted by Dr. Johnson in his life of Addison.

Cato of Utica. Tragedy, trans. from Des Champs, 12mo. 1716. This does not appear to have been acted.

The Cave of Trophonius. Farcical Opera. Acted at Drury-Lane, 1791, for the benefit of Mrs. Crouch.

The Cauldron. Pantomime. Acted at Drury-Lane, 1785.

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Celestina; or, *The Spanish Bawd*. Comedy, 1708.

This was written originally in Spanish, by Don Mateo Aleman, one of the most celebrated dramatic authors of that nation, in 21 acts, and was translated above an hundred years ago, at the end of *Gusman de Alfarache*, *The Spanish Rogue*.

Cenia; or, *The Suppos'd Daughter*. Tragedy, 8vo. 1752.

Cephalus and Procris. Dramatic Masque. With a Pantomime Interlude, called *Harlequin Grand Volgi*. Acted at Drury-Lane, 8vo. 1733.

Chabot (Philip) Admiral of France, by George Chapman and James Shirley. Acted at Drury-Lane, 4to. 1639. The story of it is taken from the French Historians, in their account of the reign of Francis I.

A Challenge at Tilt at a Marriage. A Masque, by Ben Jonson. Fol. 1640.

Challenge for Beauty. Tragi-Com. by Thomas Heywood, 4to. 1636. Acted in Black-Fryars and the Globe. Scene Portugal.

The Chambermaid. Ballad Opera, of one act, by Edward Philips, performed at the Theatre Royal, Drury-Lane, 1735, 8vo.

The Chances. Com. by Beaumont and Fletcher, fol.

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1647. The scene lies in Bologna.

The Chances. Com. by the duke of Buckingham. Acted at the Theatre Royal, 4to. 1682. This is only the preceding play altered and amended. It has been frequently performed with great applause, and indeed the vast variety of business and hurry of intrigue, which is happily produced by the confusion of mistaking two characters so extremely different as those of the *Constantias*, cannot avoid keeping up the attention of an audience, and making the piece appear, if one may so term it, entirely alive. Yet notwithstanding the alterations made in it, first by the duke, and since that in the preparing it for some still later representations, there runs a degree of indelicacy through a few scenes, and a libertinism through the whole character of *Don John*, which, to the honour of the present age be it recorded, have for many years past, experienced a very singular disapprobation, whenever they have been attempted to be obtruded on the public.

The Chances. Com. with alterations, by David Garrick, Esq. Acted at Drury-Lane, 8vo. 1773.

Changes; or, *Love in a Maze*. Comedy, by James Shirley.

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Shirley. Acted at the private house Salisbury-Court, 4to. 1632. Scene London. This play met with considerable success.

The Changeling. Trag. by Thomas Middleton, 4to. 1653. The scene is Alicant, and the principal foundation of the plot may be found in the story of *Alfemero* and *Beatrice Jo-anna*, in Reynolds's *God's Revenge against Murder*, book i. ch. viii.

The Chaplet. A Musical Entertainment, by Moses Mendez, 8vo. 1749. Acted at Drury-Lane. This piece, if not great, at least deserves the praise of being very pleasing.

The Chapter of Accidents. Com. by Miss Lee. Acted at the Haymarket, 8vo. 1780. This play possesses considerable merit, and was acted with much applause.

Charles VIII. of France; or, The Invasion of Naples by the French. An Historical Play, by J. Crowne. Acted at the duke of York's Theatre, 4to. 1672.

The Charitable Association. Com. of two acts, by Henry Brooke, Esq. 8vo. 1778. Not acted. The scene York.

The Cheat. Com. translated from Plautus, by R. Warner, Esq. 8vo.

The Cheats. Comedy, by John Wilson, written in the

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year 1662, 4to. 1663. This play met with general approbation.

The Cheats of Scapin. A Farce, by T. Otway, 4to. 1677. It is little more than a translation of Moliere's *Fouberies de Scapin*. The scene Dover.

The Cheats of Scapin. C. by Ozell. This is only the absolute translation of Moliere's play.

The Chelsea Pensioner. C. Opera, by C. Dibden. Acted at Covent-Garden, 8vo. 1779. The hint of this piece is taken from the story of Belisarius.

The Cheshire Comics. C. by S. Johnson, 1730. This piece is full of madness and absurdity, yet it has in it many strokes of wonderful imagination.

The Child of Nature. C. by Mrs. Inchbald. Acted at Covent-Garden, 1788. The sentiments are pretty and affecting.

The Chimæra. Comedy, by T. Odell. Acted at Lincoln's-Inn-Fields, 8vo. 1721. The date and title of this piece are sufficient to point out the design of it, which was to expose the follies and absurdities that mankind were drawn into by the epidemical madness of the South-Sea bubble.

The Chinese Festival. A Ballet or grand Entertainment

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ment of Dancing, composed by Mr. Noverre, 1755. This piece was unjustly condemned, under this idea, which was propagated by interested people, that none but French performers were engaged therein.

Chit Chat. Com. by T. Killigrew, Esq. 8vo. N. D. (1722). This play is little more than what its title implies, viz. an unconnected piece, consisting principally of easy and genteel conversation: yet it met with considerable applause when represented at Drury-Lane Theatre, and so strongly was the interest of the author, who had a place at court, supported by the duke of Argyle and others of his friends, that the profits of this play were said to have amounted to upwards of a thousand pounds.

Chit Chat. Interlude. Acted at Covent-Garden, 1781. Not printed.

Chloridia; or, Rites to Chloris and her Nymphs. Masque, by Ben Jonson, presented at court by the queen and her ladies at Shrovetide, 1630, 4to.

The Choice of Harlequin; or, The Indian Chief. A pleasing Pantomime, acted at Covent-Garden, 1781.

The Choephoraë. Trag. translated from *Æschylus*, by R. Potter, 4to. 1777.

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The Choloric Father. C. Opera, by Mr. Holcroft. Acted at Covent-Garden, 1785. This piece has less invention, novelty, and interest, than any of Mr. Holcroft's other productions.

The Choloric Man. C. by R. Cumberland, Esq. Acted at Drury-Lane, 8vo. 1775. This play is taken from *Heautontimorumenos* of Terence. It succeeded on the representation.

The Christian Hero. T. by George Lillo, 8vo. N. D. (1734). This play was performed at the Theatre in Drury-Lane, and with but very little success.

A Christian turn'd Turk; or, The tragical Lives and Deaths of the two famous Pirates, Ward and Dansiker. Trag. by Robert Daborn, Gent. not divided into acts, 4to. 1612. The story is taken from an account of the overthrow of those two pirates, by Andrew Barker, 4to. 1609.

Christianetta. A Play by Richard Brome, in 1640. Not printed.

Christmas, his Masque, by Ben Jonson, presented at court, 1616.

Christmas Ordinary. A private Shew, wherein is expressed the jovial freedom of that festival, acted at a gentleman's house among other revels, 4to. 1682.

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A Christmas Tale, in five parts, by David Garrick, Esq. Acted at Drury-Lane, 8vo. 1767. A performance yet more contemptible in its composition than *Cymon*, which led the way to this childish and insipid species of entertainment. The success of the *Christmas Tale*, though moderate, was chiefly owing to the assistance of Louthburgh, who about this period began to exert his talents as a scene painter, in the service of Drury-Lane theatre. This piece, after being gradually curtailed, and reprobated in the news-papers, was at last hooted and laid aside.

Christ's Passion. Trag. by George Sandys, 8vo. 1640. This play was not intended for the stage, and is only a translation of the *Christus Patiens* of Hugo Grotius, with annotations.

Of Christ when he was twelve years old. Comedy, This is one of the pieces written by Bishop Bale, of which we know nothing more than the name.

Chrononhotonthologos. A Mock Trag. by Harry Carey, 8vo. 1734. Acted with success at the Little Theatre in the Haymarket. This piece, though designed as a ridicule on the extravagance of such tragedies as were in favour about the

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time it was written, would produce no effect on modern audiences, who have beheld *Zingis*, *Setbona*, and the *Fatal Discovery*, which every way exceed it in tumour, meaness, and improbability.

Chuck; or, *The School Boy's Opera*, 1736. This piece is extremely puerile, yet the author has thought proper to put Mr. Cibber's name to it.

The Churl. Com. translated from Plautus, by R. Warner, Esq. 8vo.

Cicilia and Clorinda; or, *Love in Arms*, Tragi-Com. by Thomas Killigrew. Fol. 1664. This is formed into two plays, the scene of both pieces lie in Lombardy.

The Cid. Tragi-Com. by Joseph Rutter. Acted at Court, and at the Cockpit, Drury-Lane. This play is in two parts, both printed in 12mo. the first in 1637, the second in 1640. They are translations, with some alterations, of the celebrated *Cid*, of Corneille.

The Cid; or, *The Heroick Daughter*. Tragedy, 12mo. 1714. This is a translation from Corneille, by John Ozell.

Cimene. A serious Opera, acted at the Haymarket, 1782. Well received.

Cinna's Conspiracy. Tr. Anonym. Acted at Drury-Lane,

Lane, 4to. 1713. The scene Rome. Plot from the Roman History.

Circe. Dram. Opera, by Dr. Charles D'Avenant, 4to. 1677. Acted with considerable applause. Prologue by Dryden, Epilogue by lord Rochester, and the Music by Bannister.

X *The Citizen.* Com. of three acts, by Arthur Murphy, 1761. This piece was brought on the stage in the summer of 1761, at Drury-Lane, under the management of Mr. Foote and its author. It is rather a long Farce than a Comedy, the incidents being all farcical, and the personages *outré*. The character of *Maria*, a girl of wit and sprightliness, who in order to escape a match which she has an aversion to, and at the same time make the refusal come from her intended husband himself, by passing on him for a fool, is evidently borrowed from the character of *Angelique* in the *Fausse Agnée* of Destouches; nor has the author been quite clear from plagiarism as to some other of the characters and incidents. It did not meet with so much success, as either the *All in the Wrong*, or the *Old Maid* of the same author, which appeared at the same time; and indeed Mr. Murphy has seemed himself to acquiesce in the

public judgment by not having suffered this piece to appear in print as originally acted. It was, however, remarkable for having given an opportunity of shewing the extraordinary talents of a young actress who had never trod the stage before, viz. Miss Elliot, who was extremely pleasing in every various transition of the character of *Maria*.

The City Heiress; or, *Sir Timothy Treatall.* Com. by Mrs. Behn. Acted at the Duke's Theatre, 4to. 1682. This play was well received but it is in great measure a plagiarism, part of it being borrowed from Middleton's *Mad World my Masters*, and part from Massinger's *Guardian*.

The City Lady; or, *Folly Reclaim'd.* Comedy, by Thomas Dilke. Acted at Little Lincoln's-Inn, 4to. 1697. Scene Covent-Garden. It was acted with success.

The City Madam. Com. by Philip Massinger. Acted at Black-Fryars, 4to. 1659. This is an excellent comedy. The plot, the business, the conduct, and the language of the piece, are all admirable.

The City Match. Com. by Jasper Maine, D. D. A good comedy. See *The Schemers*.

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The City Night Cap; or, *Crede quod habes et habes*. Com. by Robert Davenport. Acted at the Cock-pit, Drury-Lane, 4to. 1661. This play met with very good success.

City Politiques. Com. by J. Crowne, 4to. 1683. This play was a very severe satire upon the Whig party then prevailing.

The City Ramble; or, *The Playhouse Wedding*. Com. by E. Settle. Acted at the Theatre Royal, 4to. N. D. (1712).

A City Ramble; or, *The Humours of the Compter*. Farce, by Charles Knipe. Acted at Lincoln's-Inn-Fields, 12mo. 1715.

The City Shuffler. A Play, probably never printed.

The City Wit; or, *The Woman wears the Breeches*. Com. by Richard Broome, 8vo. 1653.

The Clandestine Marriage. Com. by George Colman and David Garrick. Acted at Drury-Lane, 8vo. 1766. This is indisputably one of the best comedies produced in the present times. The hint of it came from Hogarth's *Marriage Alamode*, as the prologue confesses.

Claudius Tiberius Nero, Rome's greatest Tyrant (the Tragedie of) truly represented out of the purest Records of those Times. 4to. 1607.

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Claricilla. Tragi-Com. by Thomas Killigrew. Acted at the Phoenix in Drury-Lane, 12mo. 1641.

Clementina. Trag. by Hugh Kelly. Acted at Covent-Garden, 8vo. 1771. This play is entitled to some degree of applause, if regarded merely as the work of an unlettered man, but would confer no credit on any author of a higher rank.

Cleomenes; or, *The Spartan Hero*. Trag. by John Dryden. Acted at the Theatre Royal, 4to. 1692. This play was acted with great applause. The plot of it is professedly taken from Plutarch, but improved by the addition of *Cassandra's* love for *Cleomenes*, and the giving him a second wife. The scene lies in Alexandria and the port of that city, and to all the editions is prefixed the life of *Cleomenes*. Dr. Johnson observes, that this tragedy is remarkable, as it occasioned an incident related in the *Guardian*, and allusively mentioned by Dryden in his preface. As he came out from the representation, he was accosted thus by some airy strippling: *Had I been left alone with a young beauty, I would not have spent my time like your Spartan. That, Sir,* said

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said Dryden, *perhaps is true; but give me leave to tell you, that you are no hero.*

Cleone. Tragedy, by R. Doddsley. Acted at Covent-Garden, 8vo. 1758. An imperfect hint towards the fable of this tragedy was taken from the *Legend of St. Genevieve*, written originally in French, and translated into English in the last century by Sir William Lower. Mr. Pope had attempted in his very early youth a tragedy on the same subject, which he afterwards destroyed. The circumstance of *Siffroy's* giving his friend directions concerning his wife, seems to favour somewhat of *Posthumus's* orders in *Cymbeline*. The last acts, containing *Cleone's* madness over her murdered infant, are wrought to the highest pitch, and received every advantage they could possibly meet with from the inimitable performance of Miss Bellamy, to whose peculiar merit, in this part, it would be doing injustice not to pay that tribute in this place, which the most judicious audience in the world, viz. that of London, afforded her during a long and crowded run of the piece, though Mr. Garrick (who had refused it because it contained no character in which he could have figured himself) did his utmost to overpower it, by appear-

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ing in a new part on the very first night of its representation. Annexed to this tragedy is an ode, intituled *Melpomene*, which does honour to its author.

Cleonice, Princess of Bithynia. Tragedy, by John Hoole. Acted at Covent-Garden, 8vo. 1775. Mr. Hoole's third production. An ill-fated piece, but not more deserving severity than many others that have escaped it. This author's conduct, after the miscarriage of his play, is worth the imitation of other unsuccessful dramatists. Mr. Hoole returned a part of the money he had received for the copy, observing, that he designed it to have been as lucrative to the publisher as to himself, and therefore it was unjust that the chief loss should happen to the former.

Cleopatra. Tragedy, by Samuel Daniel, 8vo. 1595. This play is founded on the story of *Cleopatra*, in Plutarch's Lives of Anthony and Pompey.

Cleopatra, Queen of Egypt, her Tragedy, by Thomas May, 12mo. 1654. This is upon the same story with the foregoing.

Cloacina. A Comi-Tra. Anonymous, 4to. 1775. This piece contains some pleasant satire on the caprice of managers, and the bad taste

taste displayed by our modern writers of tragedy.

The Clouds. Com. translated from Aristophanes, by T. Stanley, 1656. The same translated by J. White, 1709, and by L. Theobald, 1715.

The Cobler of Preston. Farce of two acts, by Cha. Johnson, 8vo. 1716. Acted at Drury-Lane.

The Cobler of Preston. Farce, by Christopher Bullock. Acted at Lincoln's-Inn-Fields, 12mo. 1716. This farce was begun on Friday, finished on Saturday, and acted on the Tuesday following. It was hurried in this manner, to get the start of Mr. Charles Johnson's farce of the same name.

The Cobler ; or, A Wife of Ten Thousand. Ballad Opera, by C. Dibdin. Acted at Drury-Lane, 8vo. 1774.

Cælia ; or, The Perjured Lover. A Play, by Charles Johnson. Acted at Drury-Lane, 1733. Unsuccessful.

Cælum Britannicum. A Masque, by Thomas Carew, 4to. 1634. This masque was written at the particular command of the king, and performed by his majesty and the nobles, at the Banqueting-house at Whitehall, on Feb. 18, 1633.

The Coffee-House. Com. by the Rev. James Miller.

Acted at Drury-Lane, 8vo. 1737. This piece met with no kind of success, from a supposition, that Mrs. Yarrow and her daughter, who kept Dick's Coffee-House near Temple-Bar, and were at that time celebrated toasts, together with several persons who frequented that house, were intended to be ridiculed by the author.

The Coffee-House ; or, The Fair Fugitive. C. translated from Voltaire, 8vo. 1760.

The Coffee-House Politician ; or, The Justice caught in his own Trap. Com. by Henry Fielding, 8vo. 1730. This play has no very great share of merit, yet was performed with tolerable success at the Little Theatre in the Haymarket.

Cola's Fury ; or, Lyren-day's Misery. Tragedy, by Henry Burkhead, 4to. 1645. The subject of this play is the Irish rebellion which broke out in the year 1641, but was never acted.

The Combat of Capps. A Masque, 1582. This piece is very scarce.

The Combate of Love and Friendship. C. by Robert Mead, 4to. 1654. This play was presented, during the author's life-time, by the gentlemen of Christ-Church College, Oxford, but was not published till after his decease.

X *The Comedy of Errors*, by William Shakespeare, fol. 1623. This play is founded on the *Mænechmi* of Plautus, translated by W. W. 4to. 1595. Mr. Steevens observes, that we find in it more intricacy of plot than distinction of character; and our attention is less forcibly engaged, because we can guess in a great measure how the *denouement* will be brought about. Yet the poet seems unwilling to part with his subject, even in the last and unnecessary scene, where the same mistakes are continued till their power of affording entertainment is entirely lost.

The Comedy of Errors, altered from Shakspeare, by Thomas Hull. Acted at Covent-Carden, 1779. Not printed.

The Comical Gallant, with the Amours of Sir John Falstaff. Com. by J. Dennis. Acted at Drury-Lane, 4to. 1702. The scene of this play lies in Windsor park and the town of Windsor; and the piece is no other than a very indifferent alteration of Shakspeare's *Merry Wives of Windsor*.

The Comical Hash. Com. by the duchess of Newcastle, fol. 1662.

The Comical Lovers. Com. by C. Cibber, 4to. 1712;

acted by subscription at the Queen's Theatre in the Haymarket. This piece is composed of the comic Episodes of Dryden's *Maiden Queen* and *Marriage à la Mode* joined together: the alteration cost the author, as he says himself (Preface to *Double Gallant*), six days trouble, and met with a very favourable reception. There are but six characters in it; and these were performed by Mrs. Bracegirdle, Mrs. Oldfield, and Mrs. Porter, Mr. Wilks, Mr. Booth and Mr. Cibber. A tag to the fourth act seems pointed at the parting of *Moneses* and *Arpasia* in *Tamerlane*, and is a humourous picture of many such parting scenes in some of our love-sick tragedies.

The Comical Revenge; or, Love in a Tub. Com. by Sir George Etherege. Acted at the Duke of York's Theatre, 4to. 1669. 4to. 1689. This comedy has generally succeeded very well upon the stage, but was laid aside on account of the looseness of its characters and expressions.

The Commissary. Com. by Samuel Foote. Acted at the Haymarket, 8vo. 1765. It was performed with success.

The Committee. Com. by Sir Robert Howard, fol. 1665.

1665. This comedy, which has had the second title of *The Faithful Irishman* added to it, was written not long after the Restoration, and was intended to throw an idea of the utmost odium on the Round head party and their proceedings. The piece has no great merit as to the writing, yet, from the drollery of the character of *Teague*, and the strong picture of absurd fanaticism, mingled with indecent pride, drawn in those of Mr. Day, Mrs. Day, and Abel, it even now, when every spark of party fire, as to that part of the English history, is absolutely extinct, has established itself as a standard acting comedy, and constantly gives pleasure in the representation.

The Committee Man Curried. Com. in two Parts, by S. Sheppard, 4to. 1647. A piece discovering the corruption of committee-men and excise-men; the unjust sufferings of the Royal party; the devilish hypocrisy of the Roundheads; the revolt for gain of some ministers. Not without pleasant mirth and variety.

A Commonwealth of Women. A Play, by Thomas Durfey. Acted at the Theatre Royal, 4to. 1686. This play is borrowed from Fletcher's *Sea Voyage*, and is very indifferently executed.

The Compromise; or, Faults on both Sides. Com. by Mr. Sturmy, 8vo. 1723. Acted at the Theatre Royal in Lincoln's-Inn-Fields.

Comus. A Masque, by Dr. Dalton. Acted at Drury-Lane, 8vo. 1738. This piece is a very judicious alteration of Milton's Masque at Ludlow-castle, wherein it is rendered much more fit for the stage by the introduction of many additional songs, most of them Milton's own, of part of the *Allegro* of the same author, and other passages from his different works, so that he has rather restored Milton to himself than altered him.

Comus. Masque. Altered from Milton, by George Colman. Acted at Covent-Garden, 8vo. 1772.

The Conceits. A Play, by R. Marriot, 1653. Not printed.

The Confederacy. Com. by Sir J. Vanbrugh. Acted at the Haymarket, 4to. 1705. This is a very pleasing comedy, and full of business; the characters are natural, and although there may seem somewhat improbable in the affair of *Dick* and *Brass*, yet, as many strange things are undoubtedly done in the fortune-hunting scheme, it can scarcely be deemed impossible; the language is pleasing,

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ing, and the plot of the two wives against their husbands well conceived and admirably executed. It is not, however, to be regarded as the *chef d'oeuvre* of this witty and ingenious author.

The Confederates. A farce, by Joseph Gay. 8vo. 1717. This piece is written in rhyme, and although the name put to it is a fictitious one, contains a considerable share of humour. It is a very severe satire on a farce written in confederacy by the three great geniuses, Pope, Gay, and Arbuthnot, called *Three Hours after Marriage*, which justly met with universal disapprobation. The real author of this farce (which was never acted) was Captain John Durant Breval, whom, on this account, Mr. Pope has thought proper to lash, as he did every one whom he either disliked or feared, in the *Dunciad*.

The Conflycte of Conscience. Containing a most lamentable example of the dolefull desperation of a miserable worldlinge, termed by the name of *Philologus*, who forsooke the trueth of God's Gospel, for feare of the losse of lyfe, and worldly goods. By Nathaniel Woodes, minister in Norwich. 4to. 1581.

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The Connaught Wife. T. of two acts, performed at Smock-Alley, Dublin, 8vo. 1767.

The Connoisseur, or Every Man in his Folly. A Comedy, by Mr. Conolly. Acted at Drury-Lane, 8vo. 1736. This play is intended to answer the same kind of purposes of ridicule with Shadwell's *Virtuoso*, and Foote's farce of *Taste*, but is indifferently executed, and met with little success.

The Conquest of China by the Tartars. Tragedy, by E. Settle. Acted at the Duke's Theatre, 4to. 1676. This play is written in heroic verse, and the plot founded on history.

Conquest of Granada. Tragedy, in two parts, by J. Dryden. Acted at the Theatre-Royal, 4to. 1672.—These two plays met with great success when performed; on which account, as it should seem, Langbaine, who is ever strongly prejudiced against this prince of English poets, has taken amazing pains to point out how much he has borrowed for the forming of these pieces from the celebrated romances of *Almahide*, *Grand Cyrus*, *Ibrahim*, and *Guzman*. Yet surely this envy was entirely unnecessary, since, as the plot of the piece is built on history, it should

should rather be esteemed as a merit, than a blemish in the author, that he has, like an industrious bee, collected his honey from all the choicest flowers which adorned the field he was traversing, whether the more cultivated ones of serious, or the wilder of romantic history. They are, however, written in a manner so different from the present taste, that they have been long laid aside.

The Conquest of Spain. T. 4to. 1705. Acted at the Queen's Theatre in the Haymarket. Scene Spain. It was written by Mrs. Pix.

The Conquest of Canada; or, The Siege of Quebec. Historical Tragedy of five acts, by George Cockings, 8vo. 1766.

The Conscious Lovers. C. by Sir Richard Steele. Acted at Drury-Lane, 8vo. 1721. The general design of this celebrated comedy is taken from the *Andria* of Terence; but the author's principal intention in the writing it was, to introduce the very fine scene in the fourth act between young Bevil and Myrtle, which sets forth, in a strong light, the folly of duelling, and the absurdity of what is falsely called the point of honour; and in this particular merit the play would probably

have ever stood foremost, had not that subject been since more amply and completely treated by the admirable author of *Sir Charles Grandison*, in the affair between that truly accomplished gentleman and *Sir Hargrave Pollexfen*. See *Sir Charles Grandison*, vol. I. and II.

The Conspiracy. Tra. by Henry Killigrew, 4to. 1638. This piece was intended for the entertainment of the king and queen at York-House, on occasion of the nuptials of lord Charles Herbert with lady Mary Villiers; and was afterwards acted on the Black-Fryars stage. It was written at seventeen years of age; and the commendation bestowed on it by Ben Jonson and lord Falkland created the author some envy among his contemporaries. The edition above-mentioned is a surreptitious one, published while Killigrew was abroad, and without his knowledge or consent. He afterwards, however, gave the world a more genuine one, in fol. 1653; but was so much ashamed of this first edition, that, to prevent its being known to be the same piece, he altered the name of it to *Pallantus* and *Eudora*, which therefore we would recommend

mend to the reader. The scene lies in Crete.

The Conspiracy; or, The Change of Government. T. by Whitaker. Acted at the Duke's Theatre, 4to. 1680. Scene Turkey.

Conspiracy and Tragedy of Charles Duke of Byron, Marshal of France. Two Plays, by George Chapman. Acted at Black-Fryars, 4to. 1608. 4to. 1625. These pieces are both founded on history.

The Conspirators. A Tragi-comic Opera, as it was acted in England and Ireland without applause, 8vo. 1749.

The Constant Couple; or, A Trip to the Jubilee. C. by G. Farquhar. Acted at Drury-Lane, 4to. 1700. This is a very genteel, lively, and entertaining piece; it met with great success at its first appearance, and is always well received whenever it is represented. It has been said, that the author in his principal character of *Sir Harry Wildair*, meant to present the public with his own portrait: but as the same has also been surmised with regard to his *Captain Plume*, and his young *Mirabel*, we cannot help making one remark on this opinion, which we think must do honour to the author, viz. that such a general belief could arise from nothing but

that resemblance, which must have been apparent to those who knew him, between him and these elegant and pleasing characters. For it is scarcely to be imagined, that a man of the generous, open, familiar, and dissipated cast of character that such a resemblance implies him to have been, could be so much of an ego-tist as intentionally to make himself the principal in every piece he sent into the world; and yet it is, perhaps, scarcely possible for any writer, who is to draw characters in real and familiar life, not to throw into that which he intends to render most amiable and important so much of his own principles, opinions, and rules of action, as to render a resemblance apparent to those who are familiar with his complexion of mind and general turn of character. Of this we have numerous instances, in writers of other kinds than the dramatic; *Joseph Andrews*, *Tom Jones*, and *Captain Booth*, have been ever acknowledged as the characters of their ingenious author; nor can any one deny a similarity between *Sir Charles Grandison* and his estimable author.

Constantine. Trag. by Phil. Francis, 8vo. 1754. Covent-

Covent - Garden. It met with very bad success, although not by many degrees the worst of the productions of that season.

Constantine the Great; or, The Tragedy of Love, by N. Lee. Acted at the Theatre Royal, 4to. 1684. The scene of this play is laid in Rome, and the plot founded on real history.

The Constant Maid. C. by J. Shirley, 4to. 1640. The greatest part of this play is borrowed from others.

The Constant Nymph; or, The Rambling Shepherd. A Pastoral. Acted at the Duke's Theatre. Anonym. 4to. 1678. This piece was written by a person of quality, who tells us (as most authors, whose pieces do not succeed, are desirous of finding out any other cause for their failure than want of merit) that it suffered much through the defects of setting it off when it came upon the stage. The scene is Lucia in Arcadia.

The Contending Brothers. Com. by Henry Brooke, Esq. 8vo. 1778. Not acted.

The Contented Cuckold; or, The Woman's Advocate. Com. by Reuben Bourne, 4to. 1692. Scene London. Was never acted.

The Contention betweene Liberalitie and Prodigalitie. A pleasant comedie play'd

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before her Majestie, 4to. 1602. This piece is anonymous.

The Contention between York and Lancaster, with the tragical Death of the good Duke Humpbry, &c. in two parts, 4to. 1600. There is very little difference between this and Shakspeare's second part of Henry VI.

Contentions for Honour and Riches. A Masque, by J. Shirley, 4to. 1633.

Contention of Ajax and Ulysses for the Armour of Achilles. An Interlude, 8vo. 1659. The plan taken from the 13th book of Ovid's *Metamorphoses*.

The Contrast. Com. of two acts, by Dr. Thomas Franklin, performed at the Haymarket, 8vo. 1776.— This is a poor performance, and met with no success.

The Contrast. This play was written by Drs. Benjamin and John Hoadly, and acted at Lincoln's Inn Fields, 1731. It was performed five times in the month of May, but was never printed. The plan of it was a rehearsal of two modern plays, a tragedy and a comedy, and was intended to ridicule the then living poets, among whom we find, by the *Grub-street Journal*, Mr. Thomson, author of the *Seasons*, was to be numbered. At the desire

fire of bishop Hoadly it was suppressed, and every scrap of paper, copy, and parts, recalled by Mr. Rich, and restored to the authors. Mr. Fielding availed himself afterwards of the same design in his celebrated and popular performance, called *Pasquin*.

The Contretems ; or, Rival Queens. A small farce, as it was lately acted with great applause at Heidegger's private Theatre near the Haymarket. Anonymous. 4to. 1727. This piece was never intended for public representation, but was written only in ridicule of the confusion which at that time reigned in the King's Theatre in the Haymarket, in consequence of the contests for superiority between two celebrated Italian singers, Signora Faustina and Signora Cuzzoni.

The Contrivances ; or, More Ways than One. Farce, by Harry Carey. Acted at Drury-Lane, 12mo. 1715. This is a very entertaining piece, had good success at its first appearance, and still continues to be well received.

The Convent of Pleasure. Com. by the Duchess of Newcastle, 1668. This is one among many of the pieces of this voluminous female author, which have ne-

ver been performed, and perhaps very seldom read.

The Cooper. A Musical Entertainment ; acted at the Haymarket, 8vo. 1772.

The Coquet ; or, The English Chevalier. Com. by Charles Molloy, 8vo. 1718. Acted at the Theatre in Lincoln's-Inn-Fields, with great applause.

Coriolanus. Tragedy, by W. Shakspeare, fol. 1623. The plot of this play is taken from Plutarch's Life of Coriolanus. Dr. Johnson says, it is one of the most amusing of our author's performances : " The old man's merriment in Menonius ; the lofty lady's dignity in Volumentia ; the bridal modesty in Virgilia ; the patrician and military haughtiness in Coriolanus ; the plebeian malignity and tribunitian insolence in Brutus and Sicius ; make a very pleasing and interesting variety ; and the various revolutions of the hero's fortune fill the mind with anxious curiosity. There is perhaps too much bustle in the first act, and too little in the last."

Coriolanus. Trag. by J. Thomson. Acted at Covent-Garden, 8vo. 1748. This piece, though it is far from being capital, has some degree of merit. Our pleasing poet's principal merit not lying in the dramatic way ;

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way ; and this, though the last, being far from the best of his works, even *in* that way ; we cannot pay any very exalted compliments to the piece. The style of it is, like the rest of the author's writings, ill calculated to excite the passions. Dr. Johnson observes this tragedy was, by the zeal of Sir George Lyttleton, brought upon the stage for the benefit of Thomson's family, and recommended by a prologue, which Quin, who had long lived with him in fond intimacy, spoke in such a manner as shewed him *to be*, on that occasion, *no actor*. The commencement of this benevolence is very honourable to Quin ; who is reported to have delivered Thomson, then known to him only for his genius, from an arrest, by a very considerable present ; and its continuance is honourable to both ; for friendship is not always the sequel of obligation. By this tragedy a considerable sum was raised, of which part discharged his debts, and the rest was remitted to his sisters.

Coriolanus ; or, The Roman Matron. Trag. by T. Sheridan. Acted at Covent-Garden, 8vo. 1755. This piece was composed from the two former plays by Shakspeare and Thom-

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son, and, being a splendid ovation, had some success.

The Cornish Comedy. Acted at the Theatre in Dorset-Gardens, 4to. 1696. Scene Cornwall.

The Cornish Squire. C. by Sir John Vanburgh, Congreve, and Walfsh. Acted at the Haymarket, 1706. This is founded on the *Sieur Pourceaugnac* of Moliere.

The Coronation. Tr. C. by J. Shirley, 4to. 1640. Scene Epirus.

Corruptions of the Divine Laws. A Dramatic Piece, mentioned by bishop Bale in the catalogue of his own works.

The Costly Whore. A comical History, acted by the company of Revels. Anon. 4to. 1633. The scene lies in Saxony.

The Cottagers. Opera, by Geo. Savile Carey, 8vo. 1766.

Covent-Garden. C. by Thomas Nabbes, 4to. 1638. This piece was first performed in 1632, but was not printed till the time above-mentioned.

Covent - Garden Weeded ; or, The Middlesex Justice of Peace. Com. by R. Broome, 8vo. 1659.

The Covent-Garden Tragedy. Farce, by H. Fielding. Acted at Drury-Lane, 8vo. 1733. This is a burlesque, but not equal to
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some other pieces of the same author.

The Count of Narbonne. Tragedy, by Capt. Jephson. Acted at Covent-Garden, 1781, and very well received.

The Counterfeit Bridegroom; or, The Defeated Widow. Com. 4to. 1677. This is no other than Middleton's *No Wit like a Woman's*, printed with a new title.

The Counterfeits. Com. Acted at the Duke's Theatre, 4to. 1679. J. Leonard has been supposed to be the author of this play, which is very far from being a bad one. The scene lies in Madrid.

Countess of Salisbury. T. by Hall Hartson, Esq. 8vo. 1767. This play is taken from Dr. Leland's Romance, called *Longsword, Earl of Salisbury*. It was first acted at Dublin, and afterwards at the Haymarket.

The Country Attorney. C. by Mr. Cumberland. Acted at the Haymarket, 1787. This play has no great share of merit.

The Country Captain. C. by the Duke of Newcastle. Acted at Black-Fryars, and printed at the Hague, 12mo. 1649.

The Country Girl. Com. by A. Brewer, 4to. 1649. Scenes London & Edmonton.

The Country Girl. Com. by David Garrick. Acted at Drury-Lane, 8vo. 1766. This is an alteration of Wycherly's *Country Wife*, and met with some applause.

The Country House. F. by Sir J. Vanbrugh, 12mo. 1715. A translation from a French piece.

The Country Election. F. in two acts, 8vo. 1768. This is supposed to have been written by Dr. Trusler.

The Country Madcap. Far. Acted at Covent-Garden, 1772. This is only Fielding's *Miss Lucy in Town*, under a different title.

The Countryman. A play, written in 1653; but probably not printed.

The Country Wife. A Comedy, in two acts, as it is performed at the Theatre Royal, in Drury-Lane, altered from Wycherly, 8vo. 1765.

Country Innocence; or, The Chambermaid turn'd Quaker. Com. by John Leonard. Acted at the Theatre Royal, 4to. 1677. This is a most notorious plagiarism, being only Brewer's *Country Girl* reprinted.

The Country Lasses; or, The Custom of the Manor. Com. by Charles Johnson. Acted at Drury-Lane, 12mo. 1715. This is a very busy and entertaining comedy, and consists of two separate and

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and independent plots, one of which is borrowed from Fletcher's *Custom of the Country*; the other from Mrs. Behn's *City Heiress*, and what she stole it from, viz. Middleton's *Mad World my Masters*. It still stands on the list of acting plays.

The Country Wake. Com. by Thomas Dogget, 4to. 1696. This play was acted with applause at Lincoln's-Inn-Fields; and has since been reduced into a ballad-farce, by the name of *Flora*; or, *Hob in the Well*.

The Country Wedding and Skimmington. A Tragicomi-pastoral farcical Opera, by Effex Hawker, 8vo. 1729, acted at Drury-Lane. This piece is only one long scene on a bank near the 'Thames' side at Fulham, with twenty-five airs in it, after the manner of *The Beggar's Opera*.

The Country Wife. Com. by William Wycherly. Acted at the Theatre Royal, 4to. 1675. This comedy contains great wit, high character, and manly nervous language and sentiment; yet, on account of the looseness in the character of *Hornor* and other of the personages, it was for some time, and had it not been altered, must have been totally laid aside. The last performer, who excelled in the charac-

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ter of *Pinchwife*, was the late Mr. Quin.

The Couragious Turk; or, *Amurath I.* Tra. by Tho. Goff, 4to. 1632, 8vo. 1656. The plot from the Histories of the Turkish Empire, in the reign of Amurath.

The Court Beggar. Com. by Richard Broome. Acted at the Cockpit, 1632, and printed 8vo. 1653.

The Court of Alexander. Opera, by Alex. Stevens. Acted at Covent-Garden, 8vo. 1770.

The Court Lady; or, *Conquer's Surrender*. Comedy. Anonym. 8vo. 1730. This play has very little merit, either in plot, language, or character.

Court Medley; or, *Marriage by Proxy*. A ballad Opera, of three acts, 8vo. 1733.

The Court Secret. Tragi-Com. by James Shirley, 8vo. 1653. This play was never acted. The scene lies at Madrid.

Courtship-à-la-Mode. C. by David Craufurd. Acted at Drury - Lane, 4to. 1700.

The Coxcomb. Comedy, by Beaumont and Fletcher, fol. 1647. This play has at times been revived and acted with success.

The Coxcombs. A Farce, by Francis Gentleman, acted but one night at the Haymarket in 1771.

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The Cozeners. A Com. in three acts, by Samuel Foote. First acted at the Haymarket in 1774. One character in the piece (that of Mrs. Simony) was designed as a vehicle for satire on the late Dr. Dodd. As some apology for Mr. Foote's stage ridicule, we may observe, that he rarely pointed it at any persons who either met with public respect, or deserved to meet with it.

Craftie Cromwell; or, Oliver ordering our new State. Tragi-Com. *Wherein is discovered the traitorous Undertakings and Proceedings of the said Nol and his levelling Crew;* written by Mercurius Melancholicus, and printed in 4to. 1648.

The Craft of Rhetoric. Of this piece we shall give the full title as follows; *A newe Commoditye in English (in Maner of an Enterlude) ryght elygant and full of Craft of Rethoryk (wherein is shewed and descrybyd as well the bewte and good properties of Women as their vyces and evyl Condicion) with a moral conclusion and exhortacyon to Vertew.* London, printed by John Rastell, 4to. without date. This play is in metre, and in the old black letter.

The Craftsman; or, Week-

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ly Journalist. A Farce, 8vo. 1728. This piece was not intended for the stage, but is a banter on the paper of that title.

Creusa, Queen of Athens. Trag. by W. Whitehead. Acted at Drury-Lane, 8vo. 1754. This play was founded on the *Ion* of Euripides; but the plot is extremely heightened, and admirably conducted by our author; nor has there, perhaps, ever been a more genuine and native simplicity introduced into dramatic writing, than that of the youth Ilyffus, bred up in the service of the Gods, and kept unacquainted with the vices of mankind.

The Critic; or, A Tragedy Rehearsed. Farce, by Richard Brinsley Sheridan, Esq. Acted at Drury-Lane, 1779. Not printed. The drift of this performance, which abounds with easy wit, unaffected humour, and judicious satire, is perhaps in general misunderstood. It might not have been written with the single view of procuring full houses during its own run, but as a crafty expedient to banish empty ones on future occasions. In short, it is to be regarded in the light of an advertisement published by the manager of Drury-Lane, signifying his wish that no more

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more *modern tragedies* may be offered for representation at his theatre. It has already acted as a caustic on the author of *Zoraida*, whose piece immediately followed in the same season. We hear indeed that our Cambridge Quixote imputes all his sufferings to the magic of the fell enchantress *Tilburina*. Let not however this circumstance discourage writers of real genius and judgment. Ludicrous parodies or imitations, do no injury to originals of sterling merit. The most successful ridicule could never drive our Shakspeare's phantom from the stage, though the spectre raised by his would-be rival Voltaire, is known to have faded long ago at the first crowing of the cocks of criticism.

Groefus. Trag. by Wm. Alexander, earl of Sterling, 4to. 1604, and fol. 1639. This is the most affecting of all our author's pieces. The plot is borrowed from Herodotus, Justin, and Plutarch, with an episode in the fifth act from Xenophon's *Cyropaideia*. The scene lies in Sardis.

Cromwell, Lord Thomas. Historical Play, 4to. 1613. This drama is in all the Catalogues set down to Shakspeare; but Theobald and other editors of his works

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have omitted it, and *The Puritan*, *Pericles*, *Prince of Tyre*, the Trag. of *Locrine*, the *Yorkshire Tra.* *Sir John Oldcastle*, and the *London Prodigal*. Indeed, all these, though it is probable from some beautiful passages that Shakspeare may have had a hand in them, are on the whole too indifferent to be received as the genuine and entire works of that inimitable genius.

Cross Purposes. Farce, by Mr. Obrien. Acted at Covent-Garden, 8vo. 1772. This piece had considerable success.

The Cruel Brother. Tr. by Sir W. Davenant, 4to. 1630. Presented at Black-Fryars. The scene Italy.

The Cruel Gift; or, *The Royal Resentment*. Tra. by Mrs. Centlivre. Acted at Drury-Lane, 12mo. 1717. It was the second attempt made by this lady in the tragedy walk, and is far from being a bad one. The design is founded on the story of *Sigismunda* and *Guiscardo*, which is to be met with in Boccace's novels, and a poetical version of it very finely done by Dryden, and published among his fables.

The Cruelty of the Spaniards in Peru. Expressed by instrumental and vocal music, and by art of perspective

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spective in scenes, by Sir William Davenant, &c. represented daily at the Cock-pit in Drury-Lane, at three in the afternoon punctually, 4to. 1658.

The Crusade. English Opera, by Mr. Reynolds. Acted at Covent-Garden, 1790. Very well received.

The Cuckold in Conceit. Comedy, by Sir John Vanbrugh. It was acted at the Queen's Theatre in the Haymarket, 1706.

Cuckold's Haven; or, An Alderman no Conjuror, by N. Tate, Farce. Acted at Dorset-Gardens, 4to. 1685. The plot of this piece is borrowed partly from *Eastward Hoe*, and partly from the *Devil's an Ass*, of Ben. Jonson.

The Cunning Lovers. C. by Robert Broome, 4to. 1654. This piece was acted at Drury-Lane with considerable applause, and was well esteemed. The scene lies in Verona.

The Cunning Man. A Musical Entertainment, by Doctor Burney. Acted at Drury-Lane, 8vo. 1766. This is a translation of Rousseau's *Devin de Village*.

Cupid and Death. A Masque, by James Shirley, 4to. 1653.

Cupid and Hymen. A Masque, by John Hughes, 8vo. about 1717.

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Cupid and Psyche. A play by Thomas Heywood. Not printed.

Cupid's Revenge. Trag. by Beaumont and Fletcher. Acted by the children of the Revels, 4to. 1615.

Cupid's Revenge. An Arcadian Pastoral, by F. Gentleman. Acted at the Haymarket, 8vo. 1772.

A Cure for a Cuckold. Com. by John Webster and W. Rowley, 4to. 1661. This play was acted with great applause.

A Cure for a Scold, Ballad Opera, by James Worsdale. Acted at London and Dublin, 12mo. 1738. Taken from Shakspeare's *Taming of the Shrew*.

A Cure for Jealousy. C. by John Carey, 4to. 1701. Acted at Lincoln's-Inn-Fields.

The Custom of the Country. Tragi-Com. by Beaumont and Fletcher. Fol. 1647.

Cutter of Coleman-Street. Com. by Abraham Cowley, 4to. 1663. This play was treated on the stage with severity, and afterwards censured as a satire on the king's party.

Cymbeline. Trag. by W. Shakspeare, fol. 1623. The plot of this play is taken from an old story-book, intituled, *Westward for Smelts*, 4to. 1603. Dr. Johnson observes,

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observes, that it “ has many just sentiments, some natural dialogues, and some pleasing scenes, but they are obtained at the expence of much incongruity. To remark the folly of the fiction, the absurdity of the conduct, the confusion of the names, and manners of the different times, and the impossibility of the events in any system of life, were to waste criticism upon unre-sisting imbecility, upon faults too evident for detection, and too gross for aggravation.

Cymbeline. Trag. altered from Shakspeare, by W. Hawkins. Acted at Covent-Garden, 8vo. 1759. This is what the title implies, it being only fitted to the English stage, by removing some part of the absurdities in point of time and place, which the rigid rules of dramatic law do not now admit with so much impunity as at the time when the original author of *Cymbeline* was living. Thus far our predecessor; but justice obliges us to add, that the play is entirely ruined by Mr. Hawkins’s unpoetical additions and injudicious alterations. It had no success when performed for a night or two at Covent-Garden, the hand of the reformer having destroyed all its

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powers of entertainment, by discarding the part of Jachimo, delaying the appearance of Polthumus till the third act, &c. &c. With a few trivial omissions, the original piece is still a favourite with the public.

Cymbeline. Trag. altered by David Garrick, Esq. Acted at Drury-Lane, 12mo. 1759. This alteration, being less violent, is less defective than many similar attempts on the dramas of Shakspeare. A material fault, however, occurs in it. By omitting the Physician’s soliloquy in the first act, we are utterly unprepared for the recovery of Imogen after she had swallowed the potion prepared by her stepmother. To save appearances, this speech was inserted in the printed copy, but was never uttered on the stage. Useless as it might be to those who are intimately acquainted with the piece, it is still necessary toward the information of a common auditor.

Cymbeline, King of Great-Britain. A Tragedy, written by Shakspeare, with some alterations by Charles Marsh, 8vo. 1755.

Cymbeline. Tragedy, by Henry Brooke, Esq. 8vo. 1778. Not acted. This is on the same story as Shakspeare’s play.

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Cymon. Dram. Romance, by David Garrick. Acted at Drury-Lane, 8vo. 1767. It is a wretched production, equally devoid of wit, humour, and poetry.

Cynthia and Endymion; or, The Loves of the Deities. Dramatic Op. by T. Duffey, 4to. 1697. This piece was designed to be acted at court before queen Mary II. and after her death was performed at the Theatre Royal, where it met with good success. The story is taken from Ovid's *Metamorphoses*, and *Psyche*, in Apuleius's *Golden Ass*.

Cynthia's Revels; or, The Fountain of Self-Love. A Comical Satire, by Ben Jonson. Acted in 1600, by the children of Queen Elizabeth's Chapel.

Cynthia's Revenge; or, Mæander's Extasy, by J. Stephens, 4to. 1613. The plot is from Lucan's *Pharsalia* and Ovid's *Metamorphoses*.

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DAME DOBSON; or, *The Cunning Woman*. Comedy, by E. Ravenscroft. Acted at the Duke's Theatre, 4to. 1684. Translated from a French comedy, called, *La Divinresse, ou, Les faux Enchantemens*. Damned in its representation on the London Theatre.

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Cyrus the Great; or, The Tragedy of Love. Trag. by J. Banks. Acted at Lincoln's-Inn-Fields, 4to. 1696. This play was at first forbidden to be acted, but afterwards came on, and met with very good success.

Cyrus. Trag. by John Hoole. Acted at Covent-Garden, 1768, with great success.

Cytherea; or, The Enamoured Girdle. Com. by J. Smith, 4to. 1677. This play was never acted.

The Czar of Muscovy. T. by Mrs. Mary Pix, 4to. 1701. The scene Muscovy. It died, in obscurity, and has not been heard of since.

The Czar. Comic Op. by Mr. O'Keeffe. Acted at Covent-Garden, 1790. This piece was considered as a falling-off of this writer's abilities.

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Damnation; or, Hissing-hot. An Interlude, by C. Stuart. Acted at the Haymarket, for a benefit, 1781.

Damon and Phillida. A Ballad Pastoral, by Colley Cibber, 8vo. 1729. This little Farce is entirely selected out of the *Love in a Riddle* by the same author. Notwithstanding that piece fell

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fell to the ground on the second night of its appearance, this entertainment was not only then extremely applauded, but has continued so to be ever since.

✕ *Damon and Phillida*. Altered from Cibber into a Comic Opera, by C. Dibdin. Acted at Drury-Lane, 12mo. 1768.

The Damselle; or, *The New Ordinary*. Com. by Richard Broome, 8vo. 1635. Scene London.

The Damselles à-la-Mode. Comedy, by R. Flecknoe, 12mo. 1667. The scene of this play is laid in Paris.

Daphne and Amintor. C. Op. by Isaac Bickerstaffe. Acted at Drury-Lane, 8vo. 1765. It is little more than *The Oracle* of Mrs. Cibber, with a few songs interspersed.

Darius. Tr. by the Earl of Sterling, 4to. Edinburgh, 1603. This was one of his lordship's first performances, and was originally written in a mixture of the Scotch and English dialects; but the author afterwards not only polished the language, but even very considerably altered the play itself.

Darius, King of Persia. Tra. by J. Crowne. Acted by their majesties servants, 4to. 1688.

The Dead Alive, A Farce,

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by John Keefe. Acted at the Haymarket, 1781. Not printed. The sketches of character are strongly marked; and the incidents, though extravagant, are within the limits of possibility.

Deaf Indeed. Farce, by Mr. Topham. Acted at Drury-Lane, 1780. Not printed.

The Deaf Lover. Farce, by F. Pilon. Acted at Covent-Garden, 8vo. 1779.

Death of Dido. A Masque, by R. C. 1621.

The Death of Adam. Tr. translated from the German of Mr. Klopstock, by Robert Lloyd, 12mo. 1763.

The Death of Bucephalus. A Burlesque Trag. by Dr. Ralph Schomberg. Acted at Edinburgh, 8vo. 1775.

The Death of Cæsar. Tr. translated from Voltaire, and published in Dr. Franklin's edition, 12mo.

The Death of Dido. Masque, by Barton Booth. Acted at Drury-Lane, 8vo. 1716.

The Debauchée; or, *The Credulous Cuckold*. Com. Acted at the Duke's Theatre, 4to. 1677. Anonym.

The Debauchées; or, *The Jesuit Caught*. Com. by H. Fielding. Acted at Drury-Lane, 8vo. 1733.

This play is built on the story so recent at that time of Father

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Father Girard and Miss Cadriere, and in it the author has by no means spared the characters of the black-hooded gentlemen of that reverend tribe.

The Deceit. Farce, by Henry Norris, 12mo. 1723.

The Deceit; or, The Old Fox Outwitted. Pastoral Farce, of one act, by J. W. As it was designed to have been acted, 8vo. 1743. Printed with a collection of Poems, called *The Poplar Grove; or, The Amusements of a Rural Life.*

The Deceiver Deceived. Com. by Mrs. M. Pix, 4to. 1698. Acted at the Theatre in Lincoln's-Inn-Fields. There are two dialogues in this play, one in the fourth act, by Dufey, and the other in the last, by Motteux, both set to music by Eccles. Scene Venice.

Deception. Com. acted at Drury-Lane, 1784. This piece appears to be the early and crude production of a man of some talents, though the fable has no novelty to recommend it.

Decius and Paulina. A Masque, by L. Theobald, 8vo. 1718.

The Decoy. An Opera, by H. Potter. Acted at Goodman's-Fields, 1733. 8vo.

Demetrius. Opera, translated from *Metastasio*, by John Hoole, 8vo. 1768.

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Demetrius and Marsina; or, The Imperial Imposter and unhappy Heroine. Trag. Sold among the books and manuscripts of John Warburton, Esq. about the year 1759. Not printed.

Demophoon. Opera, translated from *Metastasio*, by John Hoole, 8vo. 1768.

Deorum Dona. A Masque, by Robert Baron, 8vo. 1648. Performed before Flaminius and Clorinda, king and queen of Cyprus, at their regal palace in Nicosia. Scene Nicosia.

The Deposing and Death of Queen Gin. An Heroic-Comic-Trag. Farce. Anonymous, 8vo. 1736. Acted at the New Theatre in the Haymarket. The design of it is founded on an act of Parliament, laying an additional duty on the retailing of spirituous liquors of any kinds.

The Deserving Favourite. Tragi-Com. by Lodowick Carlell. Scene Spain. This piece met with great applause, and was acted several times before the king and queen at Whitehall, and at Black-Fryars, 4to. 1629.

The Desert Island. A Dramatic Tale, in three acts, by A. Murphy, 8vo. 1760. This little piece, which is allied to tragedy, although the catastrophe of it is a happy one, was first performed

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performed at the Theatre Royal in Drury-Lane, on the same night with the *Way to Keep Him*, a comedy of the same number of acts by the same author. The plan of this piece has its original, according to the author's own confession, in a little drama of a single act, called *L'Isola disabitata*; or, *The Uninhabited Island*, written by the Abbe Metastasio. Mr. Murphy has greatly extended the original, so that the language, in which there is a considerable share both of poetry and *pathos*, may properly be called his own. But the plan being extremely simple, even for one act, and that stretched into three without the introduction of a single incident or episode, renders it somewhat too heavy and declamatory to give much pleasure in a public representation, though it will bear a close examen and *critique* in the closet. The success of it evinced the truth of this observation, for notwithstanding the great approbation shewn to the other piece brought on at the same time, yet even the sprightliness of that could not secure to this a run of many nights, after which the *Way to Keep Him* continued an acting piece for the remainder of that season; and, by the addition of two new acts afterwards,

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still stands on the stock-list of the theatre, while the *Desert Island* became truly *deserted*, and has never since been represented.

The Deserter. Musical Drama, by C. Dibdin. Acted at Drury-Lane. 8vo. 1773. Taken from a French piece, intituled, *Le Deserteur*; and acted with success.

The Destruction of Jerusalem, by Titus Vespasian. Tragedy, in two parts, by J. Crowne. Acted at the Theatre Royal 4to. 1677.

The Destruction of Jerusalem. By Thomas Legge. Written in the time of queen Elizabeth, and probably never printed.

Destruction of Troy. Tr. by J. Banks. Acted at the Duke's Theatre, 4to. 1679. This is very far from being a despicable piece, although it met with very indifferent treatment from the critics.

The Deuce is in Him. F. by George Colman. Acted at Drury-Lane, 8vo. 1763. The first hint of this piece was taken from Marмонтel's *Tales*, and that part of the fable which relates to Madame Florival, from a story originally published in *The British Magazine*. It met with very great and deserved success from the public. The plan on which this delicate satire on platonic love is founded, has been approved by those who are

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are the strictest advocates for morality, in dramatic exhibitions. The piece, though very serious in the main, is extremely laughable in many parts.

The Devil is an Ass. C. by Ben Jonson. Acted in 1616, printed fol. 1641. Jonson is certainly but little chargeable with borrowing any part of his plots, yet *Wittipol's* giving his cloak to *Fitz-dotterel* for leave to court his wife for a quarter of an hour, seems founded on a circumstance of Boccace's *Decameron*, Day 3. Nov. 5. Mrs. *Centlivre* has made her Sir *George Airy* do the same, only converting the cloak into a purse of an hundred guineas.

The Devil of a Duke; or, Trappolin's Vagaries. Ballad Farce, by R. Drury, 8vo. 1732. Acted at Drury-Lane.

The Devil's Charter. T. by Barnaby Barnes, 4to. 1607. This tragedy contains the life and death of that most execrable of all human beings, pope Alexander VI.

The Devil's Law-Case; or, When Women go to Law, the Devil is full of Business. Tragi-Com. by J. Webster, 4to. 1623. This is a good play, and met with success.

The Devil of a Wife; or,

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A Comical Transformation. Farce, by Thomas Jevon. Acted at the Theatre Dorset-Garden, 4to. 1686. This little piece Langbaine gives great commendations to, and it met with success in the representation.

The Devil to Pay; or, The Wives Metamorphosed. Ballad Farce, by C. Coffey, 8vo. 1731. This well-known little piece has itself, perhaps, gone through as many metamorphoses, and had as many hands concerned in the fabrication of it, as ever clubbed together in a business of so little importance. The groundwork of it, and indeed the best part, is selected from a farce of three acts, written by Jevon the player. One theatrical anecdote, however, must not be omitted in our mention of this piece, which is, to the part of *Nell* the great Mrs. Clive owed the rise of her justly established reputation, that being the first thing she was ever taken any considerable notice of in, which occasioned her salary, then but trifling, to be doubled. Harper, who played *Jobson*, had also his salary raised, from the merit he shewed in the performance.

The Devil upon Two Sticks; or, The Country Beau. Ballad Farce, by C. Coffey,

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Coffey, 1744. This was acted one night only, at Shepherd's-Wells, May-Fair.

The Devil upon Two Sticks. Com. by Samuel Foote. Acted at the Haymarket, 1768. Printed in 8vo. 1778. This was one of the most successful of Mr. Foote's performances; but though fraught with wit, humour, and satire of the most pleasant and inoffensive kind, yet seems to have sunk into the grave of its ingenious author.

Dido, Queen of Carthage. Trag. by Christopher Marlow and Thom. Nash. Acted by the children of her majesty's chapel, 4to. 1594. This play is uncommonly scarce.

Dido. Trag. in imitation of Shakspeare's style, by Joseph Reed. Acted at Drury-Lane, 1767. Not printed.

Dido. Com. Opera, by Thomas Bridges. Acted at the Haymarket, 8vo. 1771.

Dioclesian; or, The Prophetess. Dram. Opera, by Tho. Betterton, 4to. 1690.

Dione. Pastoral, by John Gay, printed in his Poems, 4to. 1720. This piece, says Dr. Johnson, is a counterpart to *Amynta* and *Pastor Fido*, and other trifles of the same kind, easily imitated, and unworthy of imitation. What the Italians call Comedies, from a happy con-

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clusion, Gay calls a Tragedy, from a mournful event; but the style of the Italians and of Gay is equally tragical. There is something in the poetical *Arcadia* so remote from known reality and speculative possibility, that we can never support its representation through a long work. A pastoral of a hundred lines may be endured; but who will hear of sheep and goats, and myrtle bowers and purling rivulets, through five acts? Such scenes please barbarians in the dawn of literature, and children in the dawn of life; but will be for the most part thrown away, as men grow wise, and nations grow learned.

The Disappointed Coxcomb. C. by Bartholomew Bourgeois, 8vo. 1765.

The Disappointment; or, The Mother in Fashion. C. by Thomas Southerne. Acted at the Theatre Royal, 4to. 1684. The scene lies in Florence, and part of the plot is taken from the *Curious Impertinent* in Don Quixote.

The Disappointment. Ballad Op. by J. Randal. Acted at the Haymarket, 8vo. 1732.

The Discovery. A Com. by Mrs. Sheridan, acted at the Theatre Royal, Drury-Lane, 1763, 8vo. This original composition was received with uncommon applause.

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plause. It is a very moral, sentimental, yet entertaining performance.

The Discovery. Com. translated from Plautus, by R. Warner, 8vo. 1773.

The Disguise. A Dram. Novel, 2 vols. 12mo. 1771.

The Disobedient Child. A pretty and merry Interlude, by Thomas Ingeland, 4to. without date. This author lived in the time of queen Elizabeth; and his piece is written in verse of ten syllables, and printed in the old black letter.

The Dissembled Wanton; or, My Son get Money. C. by Leonard Welsted. Acted at Lincoln's-Inn-Fields. 8vo. 1726. This is an entertaining comedy, and met with tolerable success.

Dissipation. Comedy, by M. P. Andrews. Acted at Drury-Lane, 8vo. 1781. This play was borrowed from Garrick's *Bon Ton*, and several other pieces; but has nothing very great to recommend it.

The Distracted State. Tr. by J. Tatham, written in 1641, 4to.

Distress upon Distress; or, Tragedy in true Taste. An Heroi-comi-parodi-tragifarcical Burlesque, in two acts, by George Alexander Stevens, 8vo. 1752. This piece was never performed nor intended for the stage,

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but is only a banter on the bombast language and inextricable distrets aimed at by some of our tragedy writers.

The Distrest Mother. T. by Ambrose Philips. Acted at Drury-Lane, and printed in 4to. 1712. This play is little more than a translation from the *Andromaque* of Racine. It is, however, very well translated, the poetry pleasing, and the incidents of the story so affecting, that although it is, like all the French tragedies, rather too heavy and declamatory, yet it never fails bringing tears into the eyes of a sensible audience; and will, perhaps, ever continue to be a stock play on the lists of the theatres. The original author, however, has deviated from history, and Philips likewise followed his example, in making *Hermione* kill herself on the body of *Pyrrhus*, who had been slain by her instigation; whereas, on the contrary, she not only survived, but became wife to *Orestes*. How far the *Licentia poetica* will authorize such oppositions to well-known facts of history, is, however, a point which we have no time at present to enter into a disquisition in regard to.

Dr. Johnson observes that such

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such a work requires no uncommon powers; but that the friends of Philips exerted every art to promote his interest. Before the appearance of the play a whole *Spectator*, none indeed of the best, was devoted to its praise; while it yet continued to be acted, another *Spectator* was written, to tell what impression it made upon Sir Roger de Coverley; and on the first night a select audience, says Pope, was called together to applaud it.

It was concluded with the most successful epilogue that was ever yet spoken on the English theatre. The three first nights it was received twice; and not only continued to be demanded through the run, as it is termed, of the play, but whenever it is recalled to the stage, where by peculiar fortune, though a copy from the French, it yet keeps its place, the epilogue is still spoken. It was printed in the name of Budgel, but is known to have been the work of Addison.

The Distrest Wife. C. by J. Gay, 8vo. 1743. This piece was designed by its author for the stage, and entirely finished before his death. It is, however, far from being equal to the generality of his writings.

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The Distrest Wife. Com. altered from Gay. Acted at Covent-Garden, 1772, for the benefit of Mrs. Lessingham.

The Diversions of the Morning. Farce, by Samuel Foote. Acted at Drury-Lane, 1768. Not printed.

The Divine Comedian; or, The Right of Plays, improved in a sacred Tragi-Com. by Richard Take, 4to. 1672. This play is on a religious subject, and we imagine was never acted.

The Divorce. Farce, by Mr. Jackman, acted at Drury-Lane, 1781. This farce afforded much laughter; and, as far as the aim of the ridicule is in question, the author is entitled to applause.

The Doating Lovers; or, The Libertine Tam'd. Com. by Newburgh Hamilton, 12mo. 1715. Acted at Lincoln's-Inn-Fields. Scene London.

Doctor Faustus's Tragical History, by Christopher Marlow, 4to. 1604.

Doctor Faustus, Life and Death of, with the Humours of Harlequin and Scaramouch, as they were acted by Mr. Lee and Mr. Jevon. Farce, by W. Mountford; acted at the Queen's Theatre in Dorset-Gardens, and revived at the Theatre in Lincoln's-Inn-fields, 4to. 1697.

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Doctor Last in his Chariot. Com. by Isaac Bickerstaffe. Acted at the Haymarket, 8vo. 1769. This is a translation of Moliere's *Malade Imaginaire*.

The Doctor and Apothecary. Musical Entertainment. Performed at Drury-Lane, 1788. The Songs and Music have much merit, and were well received.

Don Carlos, Prince of Spain. Tragedy, by Tho. Otway. Acted at the Duke's Theatre, 4to. 1676.

Don Garcia of Navarre; or, The Jealous Prince, a translation from Moliere by Ozell.

The Comical History of Don Quixote. By Thomas Duffey; acted at Dorset Gardens, 4to. 1694.

Don Quixote in England. Com. by. H. Fielding, 8vo. 1733. Acted at the Little Theatre in the Haymarket, with success.

Don Sancho; or, The Student's Whim. Ballad Op. in three acts, with Minerva's Triumph. A Masque, by Elizabeth Boyd, 8vo. 1739.

Don Saverio. Musical Drama; acted at Drury-Lane, 4to. 1750. The music by Dr. Arne, who also probably wrote the words.

Don Sebastian, King of Portugal. T. by J. Dryden.

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Acted at the Theatre Royal, 4to. 1690, 4to. 1692. This is commonly (as Dr. Johnson observes) esteemed either the first or second of Dryden's dramatic performances. It is too long to be all acted, and has many characters and many incidents; and though it is not without fallies of frantic dignity, and more noise than meaning, yet as it makes approaches to the possibilities of real life, and has some sentiments which beam a strong impression, it continued long to attract attention. Amidst the distresses of princes, and the vicissitudes of empire, are inserted several scenes which the writer intended for comic; but which, I suppose, that age did not much commend, and this would not endure. There are, however, passages of excellence universally acknowledged; the dispute and the reconciliation of Dorax and Sebastian has been always admired.

Dorval; or, The Test of Virtue. C. translated from Diderot, 8vo. 1767.

The Double Dealer, C. by W. Congreve. Acted at the Theatre Royal, 4to. 1694. This is the second play this author wrote; the characters of it are strongly drawn, the wit genuine and original,

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original, the plot finely laid, and the conduct inimitable,

The Double Deceit; or, *A Cure for Jealousy*. Com. by W. Fopple, 8vo. Acted at Covent-Garden, 1736.

The Double Deceit; or, *The Happy Pair*. A Comic Farce, printed 8vo. 1745, but never acted.

The Double Deception. C. by Miss Richardson. Acted at Drury-Lane, 1779. This play was performed only four nights.

The Double Disappointment. Farce, 1747. Acted at Covent-Garden. This has no great share of merit either as to plot or language.

The Double Disguise. C. Opera, of two acts. Acted at Drury-Lane, 1784. Defitute of any kind of merit.

The Double Distress. T. by Mrs. Mary Pix, 4to. 1701. Acted at Lincoln's-Inn-Fields. Scene Persepolis.

The Double Falshood; or, *The Distrest Lovers*. Trag. by L. Theobald. Acted at Drury-Lane, 8vo. 1727. This piece Theobald endeavoured to persuade the world was written by Shakspeare. How true his assertion might be, we cannot pretend to determine, but very few perhaps gave any credit to it. The play, however, was acted with

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considerable success, and was the last piece in which Mr. Booth appeared. Dr. Farmer is of opinion, that it is a production of Shirley's, or at least not earlier than his time. Mr. Malone inclines to believe it written by Massinger.

The Double Gallant; or, *The Sick Lady's Cure*. C. by C. Cibber. Acted at the Haymarket, 4to. 1709. Part of this play is borrowed from Mrs. Centlivre's *Love at a Venture*, and part from Burnaby's *Visiting Day*.

The Double Marriage. T. by Beaumont and Fletcher, fol. 1647. Scene Naples. This play is one of their best plays.

The Double Mistake. C. by Mrs. Elizabeth Griffiths. Acted at Covent-Garden, 8vo. 1766.

The Doubtful Heir. Tra. Com. by James Shirley. Acted at the private house in Black-Fryars, 8vo. 1652.

Douglas. Trag. by John Home. Acted at Covent-Garden, 8vo. 1757. This tragedy is founded on the quarrels of the families of Douglas and others of the Scots clans. It has a great deal of pathos in it, some of the narratives are pleasingly affecting, and the descriptions poetically beautiful; yet on the whole it appears rather

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rather heavy. The author was a Scotſman, and a clergyman of that church. The piece made its firſt appearance on the Edinburgh theatre, at that time in no unflourishing condition. This, however, drew the reſentment of the elders of the kirk, and many other rigid and zealous members of that ſect, not only on the author but the performers, on whom, together with him, they freely denounced their anathemas in pamphlets and public papers. The latter indeed it was out of their power greatly to injure, but their rod was near falling very heavy on the author, &c. whom the aſſembly repudiated and cut off from his preferments. In England, however, he had the good fortune to meet with friends, and being, through the intereſt of the earl of Bute and ſome other perſons of diſtinction, recommended to the notice of his preſent majeſty, then prince of Wales, his royal highneſs was pleaſed to beſtow a penſion on him, and his piece was brought on the ſtage in London, and met with ſucceſs.

The Dowager. By Tho. Chatterton. Some ſcenes of a play by this extraordinary young man are in M. S.

The Downfall of the Aſſociation. Comic Trag. in five

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acts, 8vo. 1771. Printed at Wincheſter.

The Dragon of Wantley. A Burleſque Opera, by H. Carey, 8vo. 1738; acted at Covent-Garden. This piece has a great deal of humour in it, and was a very fine burleſque on the Italian operas, at that time ſo much the paſſion of the town.

The Dramatiſt. Comedy. Acted at Covent-Garden, 1789, for the benefit of Mrs. Wells. Reynolds.

The Drummer; or, The Haunted Houſe. Com. by Addiſon, 4to. 1715. Nothing perhaps can give a ſtronger proof of how vague and indeciſive as to real merit the judgment of an audience is to be conſidered, and how frequently that judgment is biaſſed by names alone, than the ſucceſs of this Comedy, coming out at firſt without any known parent, notwithſtanding it had all the advantages of admirable acting, was ſo univerſally diſliked, that the author choſe to keep himſelf concealed till after his death.

The Drunken Newſ-writer. Comic Interlude. Performed at the Haymarket, 8vo. 1771.

The Duel. A Play, by William Obrien. Acted at Drury-Lane, 8vo. 1772.

The Duelliſt. Com. by William

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William Kenrick. Acted at Covent-Garden, 8vo. 1773. This was taken from Fielding's *Amelia*. It was acted once only.

The Duenna. Com. Op. by Richard Brinsley Sheridan, Esq. Acted at Covent-Garden, 1775. This piece was received with applause by crowded audiences through a run of sixty-five nights during the first season of its appearance. In the following year it was repeated at least thirty times, and still continues a favourite with the public. It exhibits so happy a mixture of true humour and musical excellence, that it deservedly stands *second* on the list of its kindred performances. The *Beggar's Opera* perhaps will always remain the *first*.

The Duenna. Com. Op. in three acts, 8vo. 1776. This is a parody on Mr. Sheridan's celebrated performance, and is entirely political. The supposed author of the present Grub-street piece (which is not the worst of its kind) was Israel Pottinger.

Duke and no Duke. Farce, by N. Tate. Acted by their majesties' servants, 4to. 1685. The scene of this piece lies in Florence, and the plot is taken from *Trappolin suppos'd a Prince*.

The Duke of Guise. Tra

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by Dryden and Lee. Acted by their Majesties' servants, 4to. 1683, 4to. 1687. This play met with several enemies at its first appearance upon the stage. Dryden wrote only the first scene, the whole fourth act, and the first half, or somewhat more, of the fifth. All the rest of the play is Lee's.

The Duke of Milan. Tr. by P. Massinger. Acted at Black-Fryars, 4to. 1623, 4to. 1638.

The Duke of Milan. Tr. Com. by Richard Cumberland, Esq. Acted at Covent-Garden, 1779. Not printed.

The Duke's Mistress. Tr. Com. by James Shirley. Acted at the private house, Drury-Lane, 4to. 1638. Scene Parma.

The Dumb Lady ; or, The Farrier made Physician. C. by John Lacy. Acted at the Theatre Royal, 4to. 1672. The plot and much of the language of this play is from Moliere's *Medecin malgre lui*.

The Dumb Knight. An historical Com. by Lewis Machin. Acted by the children of the Revels, 4to. 1608. The scene of this play lies in Cyprus, and the incidents of the plot are taken from Bandello's novels.

The Dupe. Com. by Mrs.

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Mrs. Sheridan, acted at Drury-Lane, 8vo. 1763, was damned on account of a few passages which the audience thought too indelicate.

Duplicity. Com. by Mr. Holcroft. Acted at Covent-Garden, 1781. It was received with great applause, and undoubtedly has merit.

The Dutch Courtezan. C. by J. Marston. Played at Black-Fryars, by the children of the Revels, 4to. 1605.

The Dutch Lover. Com. by Mrs. Behn. Acted at the Duke's Theatre, 4to.

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THE *Earl of Essex.* T. by H. Jones, 8vo. 1753. Acted at Covent-Garden. This piece, on its first appearance, met with great success, taking a run for twelve nights, and bringing the author some very good benefits since in Dublin. It has been said that he was assisted in the writing it by the earl of Chesterfield, and the late laureat C. Cibber.

The Earl of Essex. Tra. by Hen. Brooke. Acted at Drury-Lane, 8vo. 1761. Brooke seems to have varied his conduct, from that of the former plays on the subject, so much as to give it

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1673. The plot is founded on the stories of *Eufemie* and *Theodore*, Don *Jame* and *Frederic*, in a Spanish novel.

The Dutchess of Malfey. Trag. by John Webster. Acted at Black-Fryars and the Globe, 4to. 1623.

The Dutchess of Malfey. Tragedy. Acted at the Duke's Theatre, 4to. 1678.

The Duchess of Suffolk, her Life. An historical play by Thomas Drue, 4to. 1631.

The Dutchman. Musical Entertainment, by Thomas Bridges. Acted at the Haymarket, 8vo. 1775.

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somewhat the air of novelty; and this piece appears to bid the fairest for maintaining its ground.

The Earl of Marr marr'd; with the Humours of Jockey the Highlander. Tragical Farce, by J. Phillips, 8vo. 1716. This piece was never acted, being merely political.

The Earl of Somerset. T. by Henry Lucas, 4to. 1780.

The Earl of Warwick T. by Dr. Thomas Franklin. Acted at Drury-Lane, 8vo. 1767. This play, which was taken, without any acknowledgment, from another on the same subject, and

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and with the same title, by Monsieur de la Harpe, was acted with applause. The performance of Mrs. Yates was truly excellent.

The Earl of Warwick; or, The King and Subject. Trag. by Paul Hiffernan, 8vo. 1767.

The Earl of Westmorland. Trag. by Henry Brooke, Esq. 8vo. 1778. Acted in Ireland, and favourably received.

The East-Indian. Com. acted at the Haymarket, 1782. This play has some merit, and is capable of improvement.

Eastward Hoe. Com. by G. Chapman, Ben Jonson, and John Marston. Acted by the children of her Majesty's Revels, in the Black-Fryars, 4to. 1605. From this play Hogarth took the plan of his set of prints, called, *The industrious and idle Prentices.*

Edgar; or, The English Monarch. An heroic Trag. by T. Rymer, 4to. 1678. This play is written in heroic verse, and the plot is taken from W. of Malmesbury, and other old English Historians.

Edgar and Alfreda. T. C. by E. Ravenscroft. Acted at the Theatre Royal, 4to. 1677. This play is on the same story as the preceding one, but the plot of it seemingly borrowed from a

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Novel, called *The Annals of Love.*

Edgar and Emeline. A Fairy Tale, by J. Hawke-worth. Acted at Drury-Lane, 8vo. 1761. This little piece met with great success at the representation, and indeed deservedly.

Edward I. An historical play, by Geo. Peele, 4to. 1593. The title at length runs as follows, "The famous Chronicle of King Edward the First, surnamed Longshankes, with his returne from the Holy Land. Also the Life of Lleuellen Rebelle in Wales. Lastly, the sinking of Queene Elinor, who sunck at Charing Crosse, and rose again at Potter's-hith, now named Queenhith.

Edward II. Trag. by C. Marlow. Acted by the Earl of Pembroke's servants, 4to. 1598. This play contains the fall of Mortimer, and the life and death of Piers Gaveston, earl of Cornwall, and chief favourite of that unfortunate Prince, together with his own death, and the troublesome events of his reign.

Edward III. his Reign. An History, sundry times played about the City of London. Anon. 4to. 1596.

King Edward III. with the Fall of Mortimer, Earl of March. Historical Play, 4to. 1691. Anon. The scene

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scene lies at Nottingham, and the plot is from the English History, and a Novel called *The Countess of Salisbury*.

Edward IV. An Historical Play, in two parts, by Tho. Heywood, B. L. No date. The 4th edit. 4to. 1626.

Edward and Eleanor. T. by James Thomson. As it was to have been acted at Covent-Garden, 8vo. 1739. This play, after the parts had been cast, and the whole several times rehearsed, was prohibited to be acted by the Lord-Chamberlain. It is suspected from some passages in this play (which are omitted in Murdock's edition) that the author rather wished to have it forbidden, than to avoid that sentence against it. By the favour of the Prince of Wales, who at that time was in opposition to the court, it is supposed the poet sustained no loss by this play being refused stage representation. The plot is built on the affecting circumstance of conjugal love in Eleanor to Edward I. who, when her husband, at that time not king, received a wound with a poisoned arrow in the holy wars, cured the wound by sucking out the venom, although to the apparent hazard of her own life.

Edward and Eleanor. T.

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altered from Thomson, by Thomas Hull. Acted at Covent-Garden, 8vo. 1775.

Edward the Black Prince; or, The Battle of Poitiers. Hist. Tra. by Wm. Shirley, 8vo. 1750. This tragedy was acted at Drury-Lane.

Edward the Black Prince; or, The Battle of Poitiers. Trag. by Mrs. Hoper. This piece was performed at the Play-house in Goodman's Fields, about 1748.

Edwin. Tra. by Geo. Jeffreys, 8vo. 1724. Acted in Lincoln's - Inn-Fields, with but little success.

The Elder Brother. C. by John Fletcher. Acted at the Black-Fryars, 4to. 1637.

The Elders. Farce, by Mt. Cobb. Acted at Covent-Garden, April 21st, 1780, for the benefit of Mr. Wilson.

The Election. Com. of three acts, 12mo. 1749.

Electra. Tra. by Tho. Lewis Theobald. Translated from the Greek of Sophocles, with notes, 12mo. 1714.

Electra. Trag. translated from Sophocles, by George Adams, 8vo. 1729.

Electra. Tra. translated from Sophocles, by Dr. T. Franklin, 4to. 1759.

Electra. Tra. translated from Voltaire, by Dr. Tho. Franklin, 12mo. 1761.

Electra. Trag. by W. altered

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Shirley, 4to. 1765. This piece, after being rehearsed at Covent-Garden in 1763, was denied a licence at the Lord Chamberlain's Office.

Elfrid; or, *The Fair Inconstant*. Tra. by Aaron Hill. Acted at Drury-Lane, 4to. No date (1710). The author, dissatisfied with this juvenile production, afterwards entirely new wrote it, and brought it out again at Drury-Lane in 1731, under the title of *Athelwold*. At the end of the preface he says, he had attempted a translation of Godfrey of Boloyne, and that he intended suddenly to publish a specimen and proposal for printing it by subscription.

Elfrida. Dram. Poem, by W. Mason, 4to. 1752. This piece was not designed for the stage, but is written after the manner of the Greek Tragedy.

Elfrida. Dram. Poem, by W. Mason. Acted at Covent-Garden, 1772, 8vo. By this alteration of *Elfrida*, in which the lyric parts are both transposed and curtailed, the author is said to have been much offended, and to have designed an angry address to Mr. Colman, (then manager of Covent-Garden Theatre) on the subject. But that gentleman threatening him with the introduction of a chorus

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of Grecian washerwomen in some future stage entertainment, the bard was silenced, being perhaps of opinion, that his classical interlocutors would have suffered by the comparison. *Elfrida* has since been altered, by the author, new set by Giardini, and acted at Covent-Garden, 1776.

Elfrid. Trag. by Mr. Jackson. Acted at the Haymarket, 1775. This play was performed only three nights.

Eliza. Musical Entertainment, by Richard Rolt, 8vo. 1754. Set to music by Dr. Arne, and performed at the Haymarket, where it was prohibited. It was afterwards acted at Drury-Lane with success.

Ella. A Tragycal Entertulude, or Discoorseynge Tragedie. Wroten by Thomas Rowlie; plaiedd before Master Canyng, at the howse nempte the Rodde Lodge (also before the duke of Norfolck, Johan Howard) 8vo. 1777. One of those pieces printed as performances of the 15th century, but now generally acknowledged to have been the forgeries of Thomas Chatterton.

Elmerick; or, *Justice Triumphant*. Tra. by George Lillo. Acted at Drury-Lane, 8vo. 1740.

Eloisa

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Eloisa. A Tragedy, by Mr. Reynolds. Acted at Covent - Garden, 1786. This play is founded on the *Eloisa* of Rousseau.

The Elopement. Farce, by William Havard. Acted at Drury-Lane, 1763, for the benefit of the author. Not printed.

Elvira; or, *The Worst not always true..* Com. by a person of quality (supposed to be lord Digby) 4to. 1667. The scene lies in Valencia.

Elvira. A Trag. by D. Mallet. Acted at Drury-Lane, 8vo. 1763. It is confessedly an imitation of Mr. De la Motte's tragedy, founded on the same melancholy event, viz. a Portuguese story, taken from that excellent poem, *The Lusiad* of Camoëns, which has been so admirably translated by Mr. Mickle.

Emilia. Tragi-Com. 8vo. 1672. Dedicated to *the only few*. In this dedication the anonymous author confesses that the hint of his plot was taken from the *Costanza di Rosamando* of Aurelio Aureli.

Emilia. Trag. by Mark Anthony Meillan, 8vo. No date (1771.) The man who can keep his eyes open over this and the other dramatic pieces by our author, might

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rival the watchfulness of Argus, and set the strongest dose of opium at defiance.

The Emperor of the East. Tragi-Com. by P. Massinger, Acted at Black-Fryars, and the Globe, 4to. 1632. This is a very good play; the history from the life of the younger Theodosius, and the scene laid in Constantinople.

The Emperor of the Moon. Farce, by Mrs. Behn. Acted at the Queen's Theatre, 4to. 1687. This piece is taken from *Arlequin Empereur dans le Monde de la Lune*, which was originally translated from the Italian.

The Empress of Morocco. Trag. by Elk Settle. Acted at the Duke's Theatre, 4to. 1678. This play is written in heroic verse, and is the first that ever was adorned with cuts. It was in such high esteem, that it was acted at court, and the lords and ladies of the bed-chamber performed in it.

The Empress of Morocco. Farce. Acted at the Theatre Royal, 4to. 1674, said to be written by Thomas Duffet.

The Enchanted Lovers. A Pastoral, by Sir W. Lower, 12mo. 1658.

The Enchanted Castle. A Pantomime. Acted at Covent-Garden, 1786.

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The Enchanter; or, Love and Magic, by David Garrick. Muscal Entertainment of two acts. Acted at Drury-Lane, 8vo. 1760.

Endymion. Com. by J. Lilly, 4to. 1592; performed before queen Elizabeth, by the children of the chapel and of Paul's. The story from Lucian's Dialogue between Venus and the Moon, and other Mythologists.

England's Glory. Poem, performed in a muscal Entertainment before her majesty (queen Anne) on her happy birth-day. Fol. 1706. Dedicated to the queen, by James Kremberg, who composed the muscal parts to this poem, made in the form of an Opera.

The English Fryers; or, The Town Sparks. Com. by J. Crowne. Acted by their Majesties servants, 4to. 1690. Scene London.

The English Lawyer. C. by E. Ravenscroft. Acted at the Theatre Royal, 4to. 1678. This is only a translation, with very little change, of Ruggle's Latin comedy, called *Ignoramus*. The scene Bourdeaux.

The English Merchant. C. by Geo. Colman, Esq. Acted at Drury-Lane, 8vo. 1767. The plot and personages of this play are happily adapted from the *Ecos-*

saise of Voltaire. Mr. Colman's imitation, though well received, must have appeared to greater advantage could an actor like Mr. Quin have been found for the representative of the *Merchant*. There is a sober dignity in this character, that can only be supported by a performer of weight and consequence. Being allotted, through necessity, to a comedian not remarkable for his success in parts that require manliness of deportment, gravity, and good-breeding, it lost its chief power on the stage.

The English Monsieur. C. by J. Howard, 4to. 1674. Acted at the Theatre Royal with good success.

The English Moor; or, The Mock Marriage. C. by Richard Browne, 8vo. 1659. Scene London.

The English Princess; or, The Death of Richard III. Trag. by J. Caryl, 4to. 1667. Acted at the Duke of York's Theatre.

The English Rogue. C. by T. Thomson, 4to. 1668. Scene Venice.

The English Traveller. Tragi. Com. by Tho. Heywood. Acted at the Cockpit, Drury-Lane, 4to. 1633.

The Englishman in Paris. Com. of two acts, by Sam. Foote. Acted at Covent-Garden, 8vo. 1753. This little piece met with good success;

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success; its first appearance was for Macklin's benefit, when that performer acted the part of Buck, and Miss Macklin, Lucinda, which seemed written entirely to give her an opportunity of displaying her various qualifications of music, singing, and dancing, in all of which she obtained universal applause. The author himself afterwards repeatedly performed the part of Buck; yet it is difficult to say, which of the two did the character the greatest justice. The piece seems designed to expose the absurdity of sending our youth abroad to catch the vices and follies of our neighbouring nations; yet there is somewhat of an inconsistency in the portrait of the Englishman, that scarcely renders the execution answerable to the intention. This little comedy was imagined to be a burlesque on M. de Boissy's *François à Londres*. On a comparison, however, there does not appear the slightest resemblance.

The Englishman return'd from Paris. Com. of two acts, by Sam. Foote. Acted at Covent-Garden, 8vo. 1756. This is a sequel to the foregoing piece, wherein the Englishman, who before was a brute, is now become a coxcomb; from being ab-

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surdly averse to every thing foreign, is grown into a detestation of every thing domestic; and rejects the very woman, now possessed of every advantage, whom he before was rushing headlong into marriage with, when destitute of any. This piece is much more dramatic and compleat than the other, and has a greater variety of characters in it.

The Englishman from Paris. Farce, by Arthur Murphy. Acted at Drury-Lane, for the benefit of the author, 1756. Not printed. This piece was performed only one night.

The Englishman in Bourdeaux. Comedy, translated from Favart, 8vo. 1764.

Englishmen for my Money; or, A Woman will have her Will. Com. 4to. 1616. Scene Portugal.

Enough's as good as a Feast. Com. This piece is mentioned by Kirkman, but without either date or author's name.

Entertainment at K. James the First's Coronation. By Ben Jonson. Fol. 1640. This piece consists only of congratulatory speeches spoken to his Majesty at Fenchurch, Temple-Bar, and in the Strand, in his way to the Coronation.

The Entertainment at Richmond. A Masque; presented

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sented by the most illustrious prince Charles to their Majesties, 1634.

The Entertainment of K. Charles I. coming into Edinburgh, June 15, 1633. 4to.

The Entertainment of K. James and Q. Anne at Theobald's, when the house was delivered up with the possession to the queen by the earl of Salisbury, May 22, 1607, the prince Janville, brother to the duke of Guise, being then present; by Ben Jonson.

The Entertainment of the King and Queen, on May-Day in the morning, 1604, at Sir William Cornwallis's house at Highgate, by Ben Jonson.

The Entertainment of the Queen and Prince at Lord Spencer's, at Althorpe, on Saturday, June 25, 1603, as they came first into the kingdom, by Ben Jonson.

The Entertainment of the two Kings of Great-Britain and Denmark, at Theobalds, July 24, 1606, by Ben Jonson.

An Entertainment on the Prince's Birth-Day, by T. Nabbes, 4to. 1638.

An Entertainment designed for her Majesty's Birth-Day, by Robert Dodsley, 8vo. 1732.

An Entertainment designed for the Wedding of Governor Lowther and Miss Pennington, by Robert

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Dodsley, 8vo. 1732. Both these last are printed in a volume of poems, called, *A Muse in Livery; or, The Footman's Miscellany.*

The Ephesian Matron. A Farce of one act, by Charles Johnson, 8vo. 1730.

The Ephesian Matron. A Comic Serenata, after the manner of the Italian, by Isaac Bickerstaffe, performed at Ranelagh-House, 8vo. 1762.

Epicæne; or, The Silent Woman. Comedy, by Ben Jonson. Acted by the King's servants, 4to. 1609. This is accounted one of the best comedies extant, and is always acted with universal applause. The scene lies in London. The long speeches in the first book are translated, verbatim, from *Ovid de Arte Amandi*; and a great deal in other places is borrowed from the 6th satire of *Juvenal* against women.

Epicæne; or, The Silent Woman. Com. written by Ben Jonson. Acted at Drury-Lane, 8vo. 1776. This alteration, which is a very judicious one, was made by Mr. Colman.

Epidicus. Com. translated from Plautus, by Laur. Echard, with critical remarks; but never intended for the stage. The scene of this piece lies at Athens.

Eppo-

Epponina. Dram. Essay, by John Carr, addressed to the ladies, 8vo. 1765.

Epsom Wells. Com. by T. Shadwell. Acted at the Duke's Theatre, 4to. 1676. This piece has so much of the true *Vis comica* about it, that it was greatly admired even by foreigners.

Erminia; or, *The Chaste Lady*. Tragi-Com. by R. Flecknoe, 8vo. 1667. This play was never acted.

Æsop. Comedy, in two parts, by Sir J. Vanbrugh. Acted at Drury-Lane, 4to. 1697, the second part not added until the third edition, 1702, 4to. This play is taken from a comedy of Boursaut's, and contains a deal of genuine wit, and useful satire.

Æsop. Farce, acted at Drury-Lane, 1778. It was acted only one night, and is not printed.

Esther; or, *Faith Triumphant*. A sacred Tragedy, by Tho. Brereton, 12mo. 1715. This is only a translation at large of the *Esther* of Racine.

Ethelinda; or, *Love and Duty*. Trag. by Matthew West, A. B. T. C. D. 12mo. 1769. Dublin.

An Evening's Intrigue. Com. translated from the Spanish; and the scene removed into England, by

Captain John Stevens, 8vo. 1709.

An Evening's Love; or, *The Mock Astrologer*. Com. by J. Dryden. Acted at the Theatre Royal, 4to. 1671. This play met with good success, yet it is a mass of borrowed incidents. The principal plot is built on Corneille's *Feint Astrologue* (borrowed itself from Calderon's *El Astrologo fingido*), and the rest taken from Moliere's *Depit amoureux*, and *Les precieuses ridicules*, and Quinault's *L'Amant indiscret*, together with some hints from Shakspeare. The scene Madrid, and the time the last evening of the carnival in the year 1665.

Every Man in his Humour. Com. by Ben Jonson. Acted by the lord Chamberlain's servants, 1598. Printed in 4to. 1601. This comedy is, perhaps, in point of the redundancy of characters and power of language, not inferior to any of our author's works.

Every Man out of his Humour. Com. Satire, by Ben Jonson. Acted 1599. This play is composed of a great variety of characters, interrupted and commented on in the manner of the ancient drama, by a Grex, or company of persons, who being on the stage the whole time, have the appearance of

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of auditors, but are in reality a set of interlocutors, who by their dialogue among themselves explain the author's intention to the real audience. This practice is now almost entirely left off, yet as the characters in this piece are most of them perfect originals, all painted in the strongest colours and apparent likenesses of several well-known existents in real life, we cannot help thinking that, with very little alteration more than omission of the Grex, this play might be rendered extremely fit for the present stage.

Every body Mistaken. F. by Wm. Taverner.

Every Man. b. l. 4to. no date. To this morality is prefixed the following advertisement: *Here begynneth a Treatyse how the hye Father of Heaven sendeth dethe to somon every creature to come and gyve a counte of theyr lyves in this worlde, and is in manner if a moralle play.*

Every Woman in her Humour. C. 1609, 4to. Anonymous.

Every Woman in her Humour. Farce of two acts, 1760. This little piece has never yet appeared in print, but was performed at Drury-Lane House, at the time mentioned above, for Mrs. Clive's benefit.

Eudora. Trag. by Mr.

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Hayley. Acted at Covent-Garden, 1790. The language of this piece is elegant and harmonious, and it deservedly met with applause.

Eugenia. Tr. by Philip Francis. Acted at Drury-Lane, 8vo. 1752. This play is little more than a free translation of a French comedy, called *Cenia*.

Eugenia. Tr. by Samuel Carr, 8vo. 1766.

Eunuchus. Com. a translation of one of Terence's Comedies of this name, by Richard Bernard, 4to. 1598.

The Eunuch. Trag. by William Hemmings, 4to. 1687.

The Eunuch; or, The Darby Captain. Farce, by T. Cooke, 8vo. No date. (1737.)

The Eunuch. C. translated by George Colman, 4to. 1765.

Euridice. Tr. by David Mallet. Acted at Drury-Lane, 8vo. 1731. *Euridice* was brought on with alterations at Drury-Lane Theatre in the year 1760, and was republished at the same period. The success of it was never great, though on its revival the principal characters were represented by Mr. Garrick and Mrs. Cibber.

Euridice. Farce, by H. Fielding.

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Fielding. As it was d—m'd at the Theatre Royal in Drury-Lane, 8vo. 1735.

Euridice Hiss'd; or, A Word to the Wise. Farce, by Henry Fielding, 8vo. 1736. This very little piece is published, and we suppose was acted, at the end of *The Historical Register*. It seems to be intended as a kind of acquiescence with the judgment of the public, in its condemnation of the last-mentioned Farce, at the same time apologizing for it, as being only a mere *lusus* of his Muse, and not the employment of any of his more laborious or studious hours.

Europe's Revels for the Peace, and his Majesty's

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THE *Factionous Citizen; or, The Melancholy Visioner*, Com. Acted at the Duke's Theatre, 4to. 1685. Scene Moorfields.

The Faggot-Binder; or, The Mock Doctor. Com. translated from Moliere; printed in Foote's Comic Theatre, vol. 5.

The Fair. A Pantomime Entertainment. Acted at Covent-Garden, 1753.

The Fair American. C. Opera, by Mr. Pilon, acted at Drury-Lane, 1782. Though this piece is very indifferent in many parts, it was however well received by the audience.

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happy Return. A Musical Interlude, by P. Motteux, 4to. 1697.

The Example. Tragic-Comic, by James Shirley. Acted at Drury-Lane, 4to. 1637.

Excise. A Tragi-Comical Ballad Opera, of three acts, 8vo. 1733. Not intended for the stage.

The Excommunicated Prince; or, The False Relick. Tra. by Capt. Wm. Bedloe, fol. 1679. The scene lies at Cremen in Georgia.

The Experiment. Com. of two acts, performed at Covent-Garden, April 16, 1777, for Mrs. Lessingham's benefit. Not printed.

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The Fair Captive. Tra. by Elizabeth Haywood. Acted at Lincoln's-Inn-Fields, 8vo. 1721. It was acted without success.

Fair Emm, the Miller's Daughter of Manchester, with the Love of William the Conqueror. A pleasant Com. Acted by the Lord Strange's servants, 4to. 1631.

The Fair Example; or, The Modish Citizens. Com. by Richard Estcourt, 4to. 1706. Acted at Drury-Lane, with applause.

The Fair Favorite. T. C. Sir W. Davenant, fol. 1673.

The Fair Circassian. A Dramatic

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Dramatic Performance, by Dr. Samuel Croxal, 4to. 1720. This is merely a verification of the *Song of Solomon*.

The Fairies. Opera, by David Garrick, 8vo. 1755. This little entertainment was acted at Drury-Lane, with great applause, the parts being mostly performed by children.

The Fair Maid of Bristol. Com. 4to. 1605. In the old black letter.

The Fair Maid of the Exchange, with the merry Humours of the Cripple of Fenchurch. Com. by Thomas Heywood, 4to. 1625.

The Fair Maid of the Inn. Tragi-Com. by Beaumont and Fletcher, fol. 1647. The scene lies in Florence.

The Fair Maid of the West; or, A Girl worth Gold. Com. in two parts, by Thomas Heywood, 4to. 1631. The scene lies at Plymouth, the plots are original.

The Fair of St. Germain. This is only a translation from Boursault's *Foire de St. Germain*; and was acted at the Theatre in Little Lincoln's-Inn-Fields, by the French company of comedians from Paris, 8vo. 1718.

The Fair Orphan. C. Opera, of three acts, performed at Lynn, 8vo. 1771.

The Fair Parricide. Tr. Anonymous, 8vo. 1752.

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This piece was never acted, nor intended for the stage. It is written in prose, and very indifferently executed.

The Fair Penitent. Tra. by N. Rowe, 4to. 1703. Acted at Lincoln's-Inn-Fields. This, as Dr. Johnson observes, is one of the most pleasing tragedies on the stage, where it still keeps its turns of appearing, and probably will long keep them, for there is scarcely a work of any poet at once so interesting by the fable, and so delightful by the language. The story is domestic, and therefore easily received by the imagination, and assimilated to common life; the diction is exquisitely harmonious, and soft or spritely as occasion requires. The character of *Lothario* seems to have been expanded by Richardson into *Lovelace*, but he has excelled his original in the moral effect of the fiction. *Lothario*, with gaiety which cannot be hated, and bravery which cannot be despised, retains too much of the spectator's kindness. It was in the power of Richardson alone to teach us at once esteem and detestation, to make virtuous resentment over-power all the benevolence which wit, elegance, and courage, naturally excite; and to lose at

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last the hero in the villain. The fifth act is not equal to the former; the events of the drama are exhausted, and little remains but to talk of what is past. It has been observed, that the title of the play does not sufficiently correspond with the behaviour of *Calista*, who at last shews no evident signs of repentance, but may be reasonably suspected of feeling pain from detection rather than from guilt, and expresses more shame than sorrow, and more rage than shame. This play is so well known, and is so frequently performed, and always with the greatest applause, that little need be said of it, more than to hint that the ground-work of it is built on the *Fatal Dowry of Masfinger*.

The Fair Quaker of Deal; or, *The Humours of the Navy*. Comedy, by Charles Shadwell. Acted at Drury-Lane, 4to. 1710. This play has no extraordinary merit in point of language, yet the plot of it is busy and entertaining.

The Fair Quaker; or, *The Humours of the Navy*. Com. by Captain Edward Thompson. Acted at Drury-Lane, 8vo. 1773. The foregoing play very poorly altered.

A Faire Quarrel. Com.

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With new additions of Mr. Chaugh's and Trimtram's Roaring, and the Baud's Song. Never before printed. Acted before the King by the Prince's servants; written by Thomas Middleton and William Rowley, Gent. 4to. 1617.

The Fairy Court. Interlude, by F. Gentleman. Not printed.

The Fairy Favour. Masq. 8vo. 1766. This masque was written by Mr. Thomas Hull, for the entertainment of the prince of Wales. It was acted a few nights at Covent-Garden.

The Fairy Prince. M. by George Colman. Acted at Covent-Garden, 8vo. 1771.

The Fairy Queen. Op. Anonym. Acted at the Haymarket, 4to. 1692.

The Fairy Tale. A Dramatic Performance, by G. Colman. Acted at Drury-Lane, 8vo. 1774. Performed with great applause.

The Faithful Bride of Granada. A play, by W. Taverner. Acted at Drury-Lane, 4to. 1704. Scene Granada.

The Faithful Friend. C. by Francis Beaumont and John Fletcher. This play was never printed.

The Faithful General. T. by a young lady, who signs herself M. N. Acted at the Haymarket, 4to. 1706. Scene

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Scene the city of Byzantium in Greece.

The Faithful Irishwoman. Farce, by Mrs. Clive. Acted at Drury-Lane, 1765, for her benefit. Not printed.

The Faithful Shepherd. A Pastoral Com. from the Italian, by D. D. Gent.

The Faithful Shepherd. Past. Tragi-Com. 12mo. 1736. Printed in Italian and English.

The Faithful Shepherdess. A dramatic Pastoral, by J. Fletcher, 4to. This is the production of Fletcher alone.

The Fall of Bob; or, The Oracle of Gin. Tragedy, by John Kelly, Esq. It was occasioned by the gin-act, and was printed in 12mo. 1736.

The Fall of Carthage. An historical Tragedy, by Wm. Shirley. This play was never acted.

The Fall of the Earl of Essex. Tragedy, by J. Ralph, 8vo. 1731. This play is only an alteration from Banks.

The Fall of Public Spirit. Dramatic Satire in two acts, 8vo. 1757.

The Fall of Mortimer. An historical Play. Acted at the Haymarket, 8vo. 1731. This performance is a completion of Ben Jonson's imperfect play on the same subject.

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The Fall of Mortimer, An historical Play, dedicated to the right honourable the earl of Bute, 8vo. 1763. This is only a republication of the foregoing by Mr. Wilkes.

The Fall of Saguntum. T. by P. Frowde, 8vo. 1727. Acted at Lincoln's-Inn-Fields with but indifferent success, notwithstanding it had very considerable merit.

The Fall of Tarquin. T. by W. Hunt, 12mo. 1713. The name of this play points out its story, and the scene of it lies at Rome. It is a most wretched performance, and was never acted, or printed any where but at York, where the author was then stationed as collector of the excise.

False Appearances. Com. by Gen. Conway. Acted at Drury-Lane, 1789. This piece has no great claim to merit.

False Concord. Farce. Acted at Covent-Garden, March 20, 1764, for the benefit of Mr. Woodward. Not printed.

False Delicacy. Com. by Hugh Kelly. Acted at Drury-Lane, 8vo. 1768. This play, which is supposed to have received some improvements from Mr. Garrick, was acted with considerable success on its original appearance. *The*
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fale of it (says the author of Mr. Kelly's life) was exceedingly rapid and great; and it was repeatedly performed throughout Britain and Ireland to crowded audiences. Nor was its reputation confined to the British Dominions. It was translated into most of the modern languages, viz. into Portuguese, by command of the Marquis de Pombal, and acted with great applause at the public Theatre at Lisbon; into French by the celebrated Madame Ricoboni; into the same language by another hand at the Hague; into the Italian at Paris, where it was acted at the *Theatre de la Comedie Italienne*; and into German.

The False Count; or, A New Way to Play an old Game. Com. by Mrs. Behn. Acted at the Duke's Theatre, 1682.

The False Favorite Disgrac'd, and the Reward of Loyalty. Tragi-Com. by George Gerbier D'Ouvilly, 8vo. 1657. This play was never acted.

The False Friend; or, The Fate of Disobedience. T. by Mary Pix. Acted at Little Lincoln's-Inn-fields, 4to. 1699.

The False Friend. Com. by Sir J. Vanbrugh, 4to. 1702. Acted at Drury-Lane, with very good success.

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The False One. Tra. by Beaumont and Fletcher, fol. 1647. The story of this play is founded on the adventures of Julius Cæsar while in Egypt, where the scene lies.

Falstaff's Wedding. C. X
being a Sequel to the Second Part of the Play of King Henry the Fourth. Written in imitation of Shakspeare, by Dr. Kenrick, 8vo. 1760.

Falstaff's Wedding. C. by Dr. Kenrick. Acted at Drury-Lane, 8vo. 1766. This is an alteration of the former play, and was acted for Mr. Love's benefit in 1766. When Shakspeare's Falstaff is forgotten, Dr. Kenrick's imitation of him may be received on the stage. We should add however, that the present comedy is no contemptable performance.

The Family Party. Farce, Acted at the Haymarket, 1789, and well received.

The Family of Love. C. by T. Middleton. Acted by the children of the Revels, 4to. 1608. Scene London.

The Fancied Queen. An Opera, Anonymous, 8vo. 1733. Acted at Covent-Garden. This was written by Robert Drury.

Fancy's Festivals. Masq. in five acts, by Thomas Jordan, 4to. 1657.

The Farmer's Journey to London. Farce 8vo. 1769.

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The Farmer's Return from London. Interlude, 4to. 1762. This little piece was written by Mr. Garrick, and is published with a frontispiece designed by Hogarth. The plan of it is a humorous description in rhyme given by a farmer to his wife and children on his return from London, of what he had seen extraordinary in that great metropolis; in which, with great humour and satire, he touches on the generality of the most temporary interesting topics of conversation, viz. the illustrious royal pair, the coronation, the entertainments of the theatre, and the noted imposition of the Cock-Lane ghost. It was originally written to do Mrs. Pritchard a piece of service at her benefit, but, meeting with universal applause, was repeated between play and farce many times during the course of the season.

The Farmer. Farce, by Mr. O'Keeffe. Acted at Covent-Garden, 1787.

Fashionable Levities. C. by Mac Nally. Acted at Covent-Garden, 1785. This piece is not destitute of merit.

The Fashionable Lover. Com. by Richard Cumberland, Esq. Acted at Drury-Lane, 8vo. 1772. This piece was very coldly received.

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Fatal Constancy. Trag. by Hildebrand Jacob, 8vo. 1723. This play was acted with some applause at Drury-Lane.

Fatal Constancy; or, Love in Tears. A sketch of a Tragedy in the heroic taste, by W. Whitehead, printed in 12mo. 1754, in a volume of Poems.

The Fatal Contract. A French Tragedy, by Wm. Hemings, 4to. 1653. This play met with great success at its first representations, and was revived twice after the Restoration under different titles, viz. first by that of *Love and Revenge*, and afterwards in the year 1687, under that of the *Eunuch*. The scene lies in France; and the plot is taken from the French history, in the reign of Childeric I. and Clotaire II.

The Fatal Curiosity. Tra. by George Lillo. Acted at the Haymarket, 8vo. 1736. This piece consists of but three acts. This play is equal, if not superior, to any of this author's other works, and met with a very favourable reception.

The Fatal Discovery; or, Love in Ruins. Trag. Anonym. Acted at Drury-Lane, 4to. 1698. The scene of this play lies in Venice, but the original design of the plot seems taken from the

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the old story of *Oedipus* and *Jocasta*.

The Fatal Discovery. A Trag. by John Home. Acted at Drury-Lane, 8vo. 1769. This play is a disgrace to the talents that produced the beautiful tragedy of *Douglas*. It is indeed little better than *Fin-gal* in verse. *The Fatal Discovery* ran its nine nights without reputation, and, as it is said, with very inconsiderable emolument to the author.

The Fatal Dowry. Tr. by Ph. Massinger and Nathaniel Field. Acted at Black-Fryars, 4to. 1632.

The Fatal Error. Tra. by Benjamin Victor, 4to. 1776. The subject of this play is taken from Heywood's *Woman kill'd with Kindness*.

The Fatal Extravagance. Trag. by Joseph Mitchell, 8vo. 1720. This play was originally written in one act, with only four characters, and was performed at the Theatre in Lincoln's-Inn-Fields. It was, however, soon afterwards enlarged into five acts, with two additional characters, and presented at Drury-Lane with considerable success in 1726.

Fatal Falshood; or, Distressed Innocence. Tra. in

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three acts, by J. Hewett. Acted at Drury-Lane, 8vo. no date.

Fatal Falshood. Trag. by Miss Hannah More. Acted at Covent-Garden, 8vo. 1779.

Fatal Friendship. Tra. by Catharine Trotter, afterwards Cockburne, 4to. 1698. Acted at Lincoln's-Inn-Fields, with great applause.

The Fatal Jealousy. Tr. Acted at the Duke's Theatre, 4to. 1673. Anonymous. It is, however, ascribed by his contemporaries to Nevil Paine. The scene of it is laid in Naples, and the plot borrowed from *The Unfortunate Lovers*, &c.

The Fatal Inconstancy; or, The Unhappy Rescue. Tra. by Mr. R. Phillips, 4to. 1701. This piece and its author we find only mentioned by Coxeter in his MS. notes, who tells us moreover, that the scene of it is laid near London, and that the prologue was written by Mr. Johnson.

The Fatal Interview. T. Acted at Drury-Lane, 1782. This play is not of that kind that can either give or encrease the literary fame of its anonymous author.

Fatal Love; or, The Forc'd Inconstancy. Trag. by Elk. Settle. Acted at the

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the Theatre Royal, 4to. 1680.

Fatal Love; or, *The Degenerate Brother*. Tra. by Osborne Sidney Wandersford, Esq. 8vo. 1730. This play was acted without success.

The Fatal Marriage; or, *The Innocent Adultery*. Tr. by Thomas Southerne. Acted at the Theatre Royal, 4to. 1694. This play met with great success at its first coming out, and has been often performed since with as great approbation, the tragical part of it being extremely fine and very affecting.

A Fatal Mistake; or, *The Plot spoil'd*. Tr. by Joseph Haynes, 4to. 1692.

The Fatal Prophecy. Dra. Poem, by Dr. John Langhorne, printed in his poems, 12mo. 1766.

The Fatal Retirement. Trag. by Anthony Brown. Acted one night at Drury-Lane, 8vo. 1739. A very indifferent piece.

The Fatal Secret. Trag. by Lewis Theobald, 1735. 12mo. Acted at the Theatre Royal in Covent-Garden.

The Fatal Vision; or, *The Fall of Siam*. Tra. by A. Hill, 4to. 1716. Acted at Lincoln's-Inn-Fields, with success. The scene is fixed in the city of Sofola in Si-

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am; but the author owns that the fable is fictitious, and the characters imaginary.

The Fate of Capua. Tr. by Thomas Southerne. Acted at Lincoln's-Inn-Fields, 4to. 1700. Scene, Capua. The domestic scenes of this tragedy have uncommon power over the tender passions.

The Fate of Sparta; or, *The Rival Kings*. Tr. by Mrs. Cowley. Acted at Drury-Lane, 1788. This play, though it has its defects, as well as all other works, was well received.

The Fate of Villainy. A Play, by Thomas Walker, 8vo. 1730. This was acted at Goodman's-Fields with very indifferent success.

The Father. Com. translated from *Diderot*, by the translator of *Dorval*, 4to. 1770.

The Fathers; or, *The Good-natur'd Man*. Com. by Henry Fielding, Esq. Acted at Drury-Lane, 8vo. 1778. This comedy had but indifferent success in its representation. It was written many years before the author's death, being mentioned by him in the preface to his *Miscellanies* published in 1743. The cause of its not appearing sooner arose from its being lent to Sir

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Sir Charles Hanbury Williams, who mislaid it. It is said to have received some touches from the elegant pen of Mr. Sheridan, jun. but they are not very conspicuous.

The Father of a Family. Com. in three acts, by C. Goldoni, 8vo. 1757. This is no more than the translation of a piece, intituled, *Il Padre di Famigliar*, represented for the first time at Venice, during the carnival of 1750. But though it is entitled a Comedy, it has nothing of humour, or even an attempt towards wit, shewn throughout the whole of it.

The Favourite. An Historical Tragedy, 8vo. 1770. This is taken from Ben Jonson. It is dedicated to Lord Bute.

The Feign'd Astrologer. Comedy, Anonymous, 4to. 1668. This is translated from Corneille, who borrowed his piece from Calderon's *El Astroligo fingido*.

The Feign'd Courtezans; or, A Night's Intrigue. C. by Mrs. Behn. Acted at the Duke's Theatre, 4to. 1679. This play met with very good success, and was generally esteemed the best she had written. The scene lies in Rome, and the play contains a vast deal of business and intrigue.

Feign'd Friendship; or, The Mad Reformer. Com.

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Anonymous, 4to. without a date. It was, however, about the beginning of this century, acted at Little Lincoln's-Inn-Fields.

The Female Academy. C. by the duchess of Newcastle, fol. 1662.

The Female Advocates; or, The Frantic Stock-jobbers. Com. by Wm. Taverner. Acted at Drury-Lane, 4to. 1713.

The Female Captain. F. by Mr. Cobb. Acted at the Haymarket, 1780. This had been once acted at Drury-Lane, April 5, 1779, for Miss Pope's benefit, under the title of *The Contract*.

The Female Chevalier. C. altered from Taverner, by George Colman. Acted at the Haymarket, 1778.

The Female Dramatist. Farce, acted at the Haymarket, 1782. This piece just answered the purpose of giving some novelty at a benefit.

The Female Fortune-Teller. Com. by Mr. Johnson, 8vo. 1726.

The Female Gamester. T. by G. Edmund Howard, Esq. 12mo. 1778. Printed at Dublin.

The Female Officer. C. of two acts, by H. Brooke, Esq. 8vo. 1778. Not acted.

The Female Parson; or, The Beau in the Suds. A Ballad Opera, by C. Coffey, 1730. This piece was brought

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brought on at the Little Theatre in the Haymarket, but was damned the first night.

The Female Parricide. T. by Edward Crane, of Manchester, 8vo. 1761.

The Female Prelate, being the History of the Life and Death of Pope Joan. Tra. by Elk Settle. Acted at the Theatre Royal, 4to. 1680.

The Female Rake; or, Modern Fine Lady. A Ballad Comedy. Acted at the Haymarket, 8vo. 1736.

The Female Virtuoso. Com. by Thomas Wright. Acted at the Queen's Theatre, 4to. 1693. This play was performed with great applause, but is no more than an improved translation of the *Femmes Scavantes* of Moliere.

The Female Wits; or, The Triumvirate of Poets at Rehearsal. Com. 4to. 1697. With the letters W. M. in the title. This piece was acted at the Theatre Royal in Drury-Lane for several days successively, and with applause.

Ferrex and Porrex. Tr. set forth without addition or alteration, but altogether as the same was shewed on the stage before the Queenes Majestie about nine years past, viz. the 18th day of January, 1561, by the Gentlemen of the Inner Tem-

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ple, B. L. no date. The first three acts of this play were written by Thomas Norton; the two last by Thomas Sackville, Esq. afterwards Lord Burkhurst. The plot is from the English chronicles.

The Fickle Shepherdess. A Pastoral, 4to. 1703. This is only an alteration of Randolph's *Amintas*; it was acted at the New Theatre in Lincoln's-Inn-Fields, and was played entirely by women. The scene lies in Arcadia.

Filli de Sciro; or, Phyllis of Scyros. An excellent Pastoral, written in Italian by C. Giudubaldo de Bonarelli, and translated into English by J. S. Gent, 4to. 1655.

The Financier. Comedy, of one act, translated from St. Foix, 8vo. 1771.

A Fine Companion. C. by Shakerley Marmion, 4to. 1633. Acted before the king and queen at Whitehall, and at the Theatre in Salisbury-Court.

The Fine Ladies Airs. C. by Thomas Baker. No date (1709). It was acted in Drury-Lane, with success.

Fire and Brimstone; or, The Destruction of Sodom. Drama, by George Lesly, 8vo. 1675.

Fire and Water. Ballad Opera, by M. P. Andrews. Acte

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Acted at the Haymarket, 8vo. 1780. There is more of the insipid than the aspiring element in this production.

The First Floor. Farce, by Mr. Cobb. Acted at Drury-Lane, 1787, with great applause.

The Fleire. Comedy, by Edward Sharpham. Acted at Black-Fryars, by the children of the Revels, 4to. 1615. The scene of this play lies in London, and the plot seems in a great degree to be borrowed from Marston's *Parasitaster*.

The Flitch of Bacon. Ballad Opera, by Henry Bate. Acted at the Haymarket, 1778.

The Floating Island. Tragi-Com. by W. Strode, 4to 1655. This play contained too much morality to suit the taste of the court; yet it pleased the king so well, that he soon after bestowed a canon's dignity on the author.

Flora. Opera. Acted at Lincoln's-Inn-Fields, being *The Country Wake*, altered after the manner of *The Beggar's Opera*, 8vo. 1732.

Flora's Vagaries. Com. by Richard Rhodes. This play was written while the author was a student at Oxford. Acted at the Theatre Royal, and was printed in 4to. 1670.

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Florazene; or, The Fatal Conquest. Trag. by James Goodall. Not acted, but printed at Stamford, 8vo. 1754.

Florimene. A Pastoral, presented by the queen's command before the king at Whitehall, 4to. 1635.

Florizel and Perdita; or, The Sheepshearing. Farce, Anon. 8vo. 1754. This piece is no more than an extract from some scenes of Shakspeare's *Winter's Tale*, so far as relates to the loves of *Florizel and Perdita*, formed into two acts. It was first performed at Covent-Garden Theatre for the benefit of Miss Noflitter.

Florizel and Perdita. Dram. Pastoral, in three acts, altered from *The Winter's Tale* of Shakspeare, by David Garrick. Acted at Drury-Lane, 1756, printed in 8vo. 1758.

The Flying Voice. A play, by Ralph Wood. One of those destroyed by Mr. Warburton's servant.

The Follies of a Day; or, The Marriage of Figaro. Com. by Mr. Holcroft. Acted at Covent-Garden, 1784. This play is translated from *Les Noces de Figaro*, and was well received.

The Fcnd Husband; or, The Plotting Sisters. Com. by T. Durfey. Acted at Drury-

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Drury-Lane, 4to. 1676. This met with very great applause, and is looked upon as one of Mr. Dufey's best plays.

Fondlewife and Letitia. Com. of two acts, performed at Crow-street, Dublin, 12mo. 1767.

Fontainebleau; or, Our Way in France. A Comic Opera, by Mr. O'Keeffe. Acted at Covent-Garden, 1784. This piece was received with great applause, though the pen of the author in composing it certainly ran right against dramatic laws.

The Fool's Opera; or, The Taste of the Age. Written by Matthew Medley, and performed by his company in Oxford, 8vo. 1731.

A Fool's Preferment; or, The Three Dukes of Dunstable. Com. by T. Dufey. Acted at the Queen's Theatre, Dorset Garden, 4to. 1688. This play is little more than a transcript of Fletcher's *Noble Gentleman*, except one scene relating to Bassett, which is taken from a Novel, called *The Humours of Bassett*.

The Fool turn'd Critick. Com. by T. Dufey. Acted at the Theatre Royal, 4to. 1678. This, like most of our author's pieces, is full of plagiarisms.

The Fool would be a Fa-

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vourite; or, The Discrete Lover. Com. by Lodowick Carlell, 8vo. 1657. Acted with great applause.

The Footman. An Opera, 8vo. 1734. Performed at Goodman's-Fields.

The Forc'd Marriage; or, The Jealous Bridegroom. Tragi-Com. by Mrs. Behn, 4to. 1671. This play was acted at the Queen's Theatre, and is supposed to be the first of this lady's production.

The Forc'd Marriage. Com. by Ozell. This is only a translation of the *Marriage Forcé* of Moliere, and was never intended for the stage.

The Forced Marriage. Trag. by Dr. John Armstrong 8vo. 1770. This was written in 1754, and is printed in the second volume of the author's *Miscellanies*. It is a performance which will not add to the reputation of the elegant author of *The Art of preserving health*. It had been offered to Mr. Garrick, but was refused by him.

The Forced Marriage. C. translated from Moliere, printed in Foote's *Comick Theatre*, vol. IV.

The Forc'd Physician. C. by Ozell. This piece is only a translation of Moliere's *Medicin malgre lui*.

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The Force of Friendship. Trag. by Charles Johnson. Acted at the Haymarket, 4to. 1710. Scene, Verona. At the end of this tragedy is subjoined a small farce, which was acted with it, called *Love in a Chest*.

The Force of Fashion. Comedy. Acted at Covent-Garden, 1789. A laudable attempt to mix mirth with morality.

The Fortitude of Judith. Trag. by Ralph Radcliff. Not printed.

The Fortune Hunters; or, The Widow Bewitch'd. F. by Charles Macklin. This has been acted for the author's benefit, but is not printed.

The Fortune-Hunters; or, Two Fools well met. Com. by James Carlisle. Acted by his Majesty's servants, 4to. 1689. This play met with success.

The Fortunate Isles and their union, celebrated in a Masque designed for the court on Twelfth Night, 1626, by Ben Jonson.

The Fortunate Peasant; or, Nature will Prevail. Comedy, by Benj. Victor, 8vo. 1776.

Fortune by Land and Sea. Tragi-Com. by Thomas Heywood. Acted by the Queen's servants, 4to. 1655.

Fortune in her Wits. C.

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by Charles Johnson, 4to. 1705. This is but an indifferent translation of Cowley's *Naufragium jocularis*, and was never presented on the stage.

The Foundling. Com. by Edward Moore. Acted at Drury-Lane, 8vo. 1748. This comedy was the first of Moore's dramatic pieces, but is far superior to his second comic attempt. It met with tolerable success during its run, although on the first night of its appearance, the character of *Fadde* (which it is said was intended for one Russel) gave great disgust, and was therefore considerably curtailed in all the ensuing representations. It has not, however, since that time been continued as an acting comedy, being generally considered as bearing too near a resemblance to the *Conscious Lovers*.

The Four Prentices of London, with the Conquest of Jerusalem. An Historical Play, by Thomas Heywood. Acted at the Red Bull, 4to. 1615. The plot is founded on the exploits of the famous Godfrey of Bulloigne, who released Jerusalem out of the hands of the Infidels in 1099.

The Four P's. A merry Interlude of a Palmer, a Pardoner, a Potycary, and a Ped-

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a Pedlar ; by John Heywood, 4to. no date, and 4to. 1569. This is one of the first plays that appeared in the English language ; it is written in metre, and not divided into acts.

Four Plays in One ; or, Moral Representations, by Beaumont and Fletcher, fol. 1647. These four pieces are entitled as follows, viz. I. *The Triumph of Honour*. Scene near Athens, the Roman army lying there. II. *The Triumph of Love*. The scene laid in Milan. III. *The Triumph of Death*. The scene, Anjou. IV. *The Triumph of Time*. The plot of this seems to be entirely the invention of the author. Whether this medley of dramatic pieces was ever performed or not does not plainly appear. The two first may properly be called Tragi-Com. the third a Tragedy, and the last an Opera.

The Four Seasons ; or, Love in every Age. A Musical Interlude, by P. M. Motteux, 4to. 1699.

Frederic Duke of Brunswick Lunenberg. Tra. by Elizabeth Haywood, 8vo. 1729. Acted at Lincoln's-Inn-Fields, with no success.

Free Will. Tragedy, by Henry Cheeke, 4to. Black letter, no date. This is one

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of the very old moral plays. Its full title runs as follows : A certayne Tragedie wrytten fyrste in Italian by F. N. B. (Franciscus Niger Bossentinus) entituled *Free-wyl* ; and translated into Englishe by Henry Cheeke, wherein is set foorth in manner of a Tragedie the deuylish Deuise of the Popish Religion, &c.

The Frenob Conjurer. C. by T. P. Acted at the Duke of York's Theatre, 4to. 1678.

The French Flogged ; or, The British Sailors in America. Farce of two acts, performed at Covent-Garden, 8vo. 1767. A piece written for, and acted at Bartholomew-Fair. It was also once represented at Covent-Garden. The author is supposed to be Geo. Alex. Stevens.

The Frenchified Lady never in Paris. Com. of two acts, by Henry Dell. Acted at Covent-Garden, 8vo. 1757. Taken from Cibber's *Comical Lovers*.

Frenchman in London. A Comedy, dedicated to Mr. Foote, 8vo. 1755.

A Friend in Need is a Friend Indeed. A Comedy, acted at the Haymarket, 1783, and very well received.

The Friends. Trag. by Marc

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Marc Anthony Meilan, 8vo. No date (1771).

The Friendly Rivals ; or, Love the best Contriver. C. 8vo. 1752.

Friendship à la Mode. C. of two acts, performed at Smock-alley, Dublin, 1766. This is an alteration of Vanbrugh's *False Friend*.

Friendship Improved ; or, The Female Warrior. Tr. by Charles Hopkins. Acted at Lincoln's - Inn - Fields, 4to. 1700.

Friendship in Fashion. Com. by T. Otway. Acted at the Duke's Theatre, 4to. 1678. This piece was, as Dr. Johnson observes, hissed off the stage for immorality and obscenity.

The Honourable Historie of *Frier Bacon and Frier Bongay*. As it was plaied by her Majestie's servants. Made by Robert Greene, maister of arts, 1594.

Friendship of Titus and Gesippus. Com. by Ralph Radcliff. Not printed.

The Fugitive. Musical Farce. Acted at Covent-Garden, 1790, and well received.

Fun. A parodi-tragi-comical Satire, 8vo. 1752. This little piece is entirely burlesque, and was written by Dr. Kenrick. It contains some severe strokes of satire on H. Fielding, Dr.

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Hill, &c. and was intended to have been performed by a set of private persons at the Castle Tavern in Paternoster-row. But although it was screened under the idea of a concert of music, and a ball, Mr. Fielding, who had received some information of it, found means of putting a stop to it on the very night of performance, even when the audience were assembled. The piece, however, which is entirely inoffensive, otherwise than by satyrizing some particular works which were then recent, was soon after printed, and delivered gratis to such persons as had taken tickets for the concert.

The Funeral ; or, Grief à la Mode. Com. by Sir R. Steele. Acted at Drury-Lane, 4to. 1702. This is much the best of this author's pieces. The conduct of it is ingenious, the characters pointed, the language sprightly, and the satire strong and genuine. There is indeed somewhat improbable in the affair of conveying Lady Charlotte away in the coffin ; yet the reward, which by that means is bestowed on the pious behaviour of young lord Hardy, with respect to his father's body, make some amends for it.

GALATHEA

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GALATHEA. C. by John Lyly, 4to. 1592. Played before queen Elizabeth at Greenwich, on New-Year's-Day at night.

Gallic Gratitude; or, *The Frenchman in India*. Com. of two acts, by James Solas Dodd, performed at Covent-Garden, 8vo. 1779.

Galligantus. A Musical Entertainment, 8vo. 1758. This piece was taken from Mr. Brooke's *Jack the Giant Killer*. It was acted at the Haymarket, and once at Drury-Lane, for Mrs. Yates's benefit.

A Came at Chesse, by T. Middleton, 4to. This play was acted at the Globe, on the Bank Side, and, though it has no date, was published about 1625. It is a sort of religious controverfy, the game being played between one of the church of England and another of the church of Rome, wherein the former in the end gets the victory, *Ignatius Loyala* fitting by as a spectator. The scene lies in London.

The Gamester. Com. by James Shirley. Acted at Drury-Lane, 4to. 1637. This is very far from being a bad play. The plot of it is intricate, yet natural; the characters well drawn, and the catastrophe just and moral. It has been twice altered, and brought on the stage un-

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der different titles; first by Charles Johnson, who took his play of the *Wife's Relief* almost entirely from it; and afterwards by Mr. Garrick.

The Gamester. Com. by Mrs. Centlivre. Acted at Lincoln's-Inn-Fields, 4to. 1705. This piece is formed on models not her own, the plot of it being almost entirely borrowed from a French comedy, called *Le Dissipateur*.

The Gamester. Trag. by Edward Moore. Acted at Drury-Lane, 8vo. 1753. This tragedy is written in prose, and is the most capital piece Mr. Moore produced. The language is nervous, and yet pathetic; the plot is artful, yet clearly conducted; the characters are highly marked, yet not unnatural; and the catastrophe is truly tragic, yet not unjust. Still, with all these merits, it met with but middling success, the general cry against it being that the distress was too deep to be borne; yet we are rather apt to imagine its want of perfect approbation arose in one part, and that no inconsiderable one, of the audience, from a tenderness of another kind than that of compassion; and that they were less hurt by the distress of *Beverley*, than by finding their darling vice, their favourite

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vourite folly, thus vehemently attacked by the strong lance of reason and dramatic execution. As the *Gil Blas* of this author had been forced upon the town several nights after the strongest public disapprobation of it had been expressed, it was thought by his friends, that any piece acted under his name would be treated with vindictive severity. The Rev. Joseph Spence therefore permitted it, for the first four nights, to be imputed to him, but immediately afterwards threw aside the mask, as he supposed the success of the piece to be no longer doubtful; when, strange to tell! some of the very persons, who had applauded it as his work, were among the very foremost to condemn it as the performance of Mr. Moore. Some part of this tragedy was originally composed in blank verse, of which several vestiges remain.

The Gamesters. Com. by David Garrick, Esq. Acted at Drury-Lane, 8vo. 1758. This is the piece mentioned above, as an alteration of Shirley's *Gamester*. In this alteration the affair of the duel between the two friends and the love scenes between them and their mistresses, are very judiciously omitted; yet we cannot help thinking

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that two very capital scenes, the one between Volatile and Riot, and the other between Riot and Arabella, which stand in the last act of the *Wife's Relief*, have too much both of nature and judgment not to injure the piece by the loss of them; and that therefore the alteration of this play would have done more justice to the original author, had they been suffered to remain in the same situation they before possessed.

Gammer Gurton's Needle. Com. by John Still, afterwards bishop of Bath and Wells, 4to. 1575. It is one of the oldest of our dramatic pieces, and affords an instance of the simplicity which must ever prevail in the early dawnings of genius. The plot of this play, which is written in metre, and spun out into five regular acts, being nothing more than Gammer Gurton's having mislaid the needle with which she was mending her man Hodge's breeches against the ensuing Sunday, and which, by way of catastrophe to the piece, is, after much search, great altercation, and some battles in its cause, at last found sticking in the breeches themselves.

Garrick in the Shades; or, A Peep into Elysium. Farce. 8vo. 1779. This seems to be

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be the production of some disappointed author, whose resentment extended beyond the grave.

Garrick's Vagary; or, *England run Mad*; with particulars of the Stratford Jubilee, 8vo. 1769.

Gasconado the Great. A Tragi-comi-political-whimfical Opera, 4to. 1759. This piece was written by James Worsdale, the painter, and is a burlesque on the affairs of the French nation during the war of 1758.

The General Cashier'd. A Play, 4to. 1712. This play was never acted.

The General Lover. Com. by Theophilus Mofs, 8vo. 1749. This comedy was not acted, and is perhaps the worst composition in the dramatic way that was ever attempted, even without any view to the stage.

The Generous Choice. C. by Francis Manning, 4to. 1703. This piece was acted at Little Lincoln's - Inn-Fields.

The Generous Conqueror; or, *The Timely Discovery*. Trag. by Bevil Higgons. Acted at the Theatre-Royal, 4to. 1702.

The Generous Enemies; or, *The Ridiculous Lovers*. Com. by J. Corye. Acted at the Theatre-Royal, 4to. 1672. This play is one en-

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tire piece of plagiarism from beginning to the end; the principal design being borrowed from Quinault's *La Genereuse Ingratitude*, that of the *Ridiculous Lovers* from Corneille's *Don Bertram de Ciganal*. Bertram's testy humour to his servants, in the third act, is partly borrowed from Randolph's *Muse's Looking-Glass*; and the quarrel between him and Robatzi, in the fifth, taken wholly and verbatim from the *Love Pilgrimage* of Beaumont and Fletcher.

The Generous Free Mason; or, *The Constant Lady*. With the Humours of Squire Noodle and his Man Doodle. A Tragi-comi-farcical Ballad Opera, of three acts, by Wm. Rufus Chetwood, 8vo. 1731.

The Generous Husband; or, *Coffee-House Politician*. Com. by Charles Johnson, 4to. No date (1713).

The Generous Impostor. C. by Mr. O'Burne. Acted at Drury-Lane, 8vo. 1781.

The Genii. Pantomime Entertainment, by H. Woodward. Acted at Drury-Lane, 1753.

The Genius of Nonsense. Pantomime, Haymarket, 1780.

The Gentleman Cit. C. translated from the French
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of Moliere; and printed in Foote's *Comic Theatre*. vol. V.

The Gentleman Dancing-Master. Com. by W. Wycherley. Acted at the Duke's Theatre, 4to. 1673.

The Gentleman Gardiner. A Ballad Opera, by James Wilder. Acted at Smock-Alley, Dublin, 12mo. 1751.

The Gentleman of Venice. Tragi Com. by James Shirley. Acted at Salisbury-Court, 4to. 1655.

The Gentleman Usher. C. by George Chapman, 4to. 1606. It is doubtful whether this play was ever acted.

Of Gentylness and Nobilitie, a Dialogue between the Merchaunt, the Knyght, and the Plouman, dysputyng who is a verey Gentylman and who is a Nobleman, and how Men should come to Auſtoryte, compild in Manner of an Enterlude, with divers Toys and gestis addyd thereto to make myri pastyme and disport. This piece is written in metre, and printed in the black letter, by John Rastell, without date.

The Gentle Shepherd. A Pastoral Com. 12mo. 1729. This truly poetical and pastoral piece is written in the Scots dialect, published by the celebrated Allan Ramsay, the Scots poet, and introduced to the world as his.

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There are not, however, wanting persons who deny him the credit of being its author; but as envy will ever pursue merit, and as in upwards of half a century no other person has, and it now most probable never will lay claim to that honour, reason we think will lead us to grant it to the only person who has been named for it. Be this fact, however, as it will, the excellence of the piece itself must ever be acknowledged, and it may, without exaggeration, be allowed to stand equal, if not superior, to either of those two celebrated Pastorals, the *Aminta* of Tasso, and the *Pastor fido* of Guarini. It has been reduced into one act, and the Scotch dialect translated, with the addition of some new songs, by Theophilus Cibber, and was presented at Drury-Lane in 1731.

George a Greene, the Pindar of Wakefield. Comedy. Anonym. 4to. 1599. The plot of this play is founded on history, and the scene lies at Wakefield, in Yorkshire. This comedy is to be met with in Doddsley's Collection of Old Plays.

George Dandin; or, The Wanton Wife. Comedy, by Ozell. A translation from Moliere's *Géorge Dandin*.

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The German Hotel. Com. translated from the German by Mr. Marshall. Acted at Covent-Garden, 1790, and well received.

Germanicus. Trag. by a gentleman of the University of Oxford, 8vo. 1775.

The Ghost; or, The Woman wears the Breeches. C. Anonym. written in 1640, printed, 4to. 1653.

The Ghost of Moliere. This is only the translation of a little piece of fourteen scenes, called, *L'Ombre de Moliere*, written by M. Bre-court. The scene lies in the Elysian Fields.

The Ghost. Com. Acted at Smock-Alley, Dublin, 8vo. 1767. This is taken from Mrs. Centlivre's play of *The Man's bewitched; or, The Devil to do about her*. It has since been acted at Covent-Garden.

The Ghosts. Comedy, by Mr. Holden. Acted at the Duke's Theatre between 1662 and 1665. Not printed.

Gibraltar; or, The Spanish Adventure. C. by J. Dennis, 4to. 1705. Performed at the Theatre-Royal in Drury-Lane, but without success. The first day it being well acted in most of its parts, but not suffered to be heard; the second day for the most part

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faintly and negligently attended, and consequently not seen. The scene lies at a village in the neighbourhood of Gibraltar.

Gil Blas. C. by Edward Moore. Acted at Drury-Lane, 8vo. 1751. This is by much the least meritorious of the three dramatic pieces of our author, and indeed, notwithstanding its being very strongly supported in the acting, met with the least success. The design is taken from the story of *Aurora*, in the novel of *Gil Blas*, but bears too near a resemblance to the plot of the *Kind Impostor*; and the author has deviated greatly from truth in the manners of his characters, having introduced a Spanish gentleman drunk on the stage, which is so far from being a characteristic of that nation, that it is well known they had formerly a law subsisting among them, though now, perhaps, out of force, which decreed that if a gentleman was convicted of even a capital offence, he should be pardoned in pleading his having been intoxicated at the time he committed it, it being supposed that any one who bore the character of gentility would more readily suffer death, than confess himself capable

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of so beastly a vice as drunkenness.

The Gipsies. Com. Op. by Charles Dibdin. Acted at the Haymarket, 8vo. 1778.

The Gnome. Pantomime. Acted at the Haymarket, 1788. A good performance.

The Glass of Government. Tragi-Com. by Geo. Gascoigne, 4to. 1575.

Gloriana; or, The Court of Augustus Cæsar, by N. Lee. Acted at the Theatre-Royal, 4to. 1676. This is one of the wildest and most indifferent of our author's pieces, being made up of little else but bombast and absurdity.

The Girl in Stilts. Far. Acted at Covent-Garden, 1786. A piece of no great merit.

The Goblins. Tragi-C. by Sir John Suckling. Acted at Black-Fryars, 8vo. 1646. The scene of this play lies in Francelia, and the author, in the execution of his design, has pretty closely followed the footsteps of Shakspeare, of whom he was a professed admirer, his Reginella being an open imitation of Miranda in the *Tempest*, and his Goblins, though counterfeits, being only thieves in disguise, yet seem to be co-

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pied from Ariel in the same play.

God bys Promises. A Tragedie or Interlude, manifestyng the chiefe Promises of God unto Man in all Ages, from the begynnyng of the Worlde, to the Deathe of Jesus Christe, a Mysterie 1538. The Interlocutors are Pater cœlestis, Justus Noah, Moses Sanctus, Esaïas Propheta, Adam primus Homo, Abraham fidelis, David Rex pius, Joannes Baptista. This play was written by Bishop Bale, and is one of the first dramatic pieces printed in England. It is reprinted by Doddsley in his Collection.

Goddwyn. Tr. by Tho. Rowleie, 8vo. 1777. This is one of the pieces supposed to be written by Thomas Chatterton.

The Golden Age; or, The Lives of Jupiter and Saturn. An Historical Play, by T. Heywood. Acted at the Red Bull, 4to. 1611.

The Golden Age Restor'd, in a Masque at Court, 1615, by the Lords and Gentlemen, the King's servants, by Ben Jonson.

The Golden Pippin. Burletta, by Kane O'Hara. Acted at Covent-Garden, 8vo. 1773. It was produced in three acts, as *Midas* had been before, but, like that

that performance, was not very successful in its original state. It was then reduced to an after-piece, and was received with universal approbation.

The Golden Rump. This piece was never acted, never appeared in print, nor was it ever known who was the author of it. This piece, being full of scandal and treason, gave rise to the act of parliament for all plays to undergo the inspection of the Lord Chamberlain.

Gondibert and Bertha. Trag. by W. Thompson, M. A. 8vo. 1758. This piece was never acted, nor we believe intended for the stage, but is published in a volume with some poems of the same author.

The Good-natured Man. Com. by Oliver Goldsmith. Acted at Covent-Garden, 8vo. 1768. Many parts of this play exhibit the strongest indications of our author's comic talents. There is perhaps no character on the stage more happily imagined and more highly finished than *Croaker's*; nor do we recollect so original and successful an incident as that of the letter which he conceives to be the composition of an incendiary, and feels a thousand ridiculous horrors in consequence of his absurd apprehension.

Our audiences, however, having been recently exalted on the sentimental stilts of *False Delicacy*, a comedy by *Kelly*, regarded a few scenes in Dr. Goldsmith's piece as too low for their entertainment, and therefore treated them with unjustifiable severity. Nevertheless the *Good-natur'd Man* succeeded, though in a degree inferior to its merit. The prologue to it, which is an excellent one, was written by Dr. Samuel Johnson.

Gorboduc. Trag. by T. Norton and Thomas Sackville, Lord Buckhurst, B. L. 4to. 1590.

The Gordian Knot Unty'd. Com. 1691. This is not printed, but appears to have been acted in the before-mentioned year.

The Gospel Sh.p. Com. of five acts, with a new Prologue and Epilogue, by R. Hill, Esq. of Cambridge, 8vo. 1778.

Gotham Election. F. of one long act, by Mrs. Centlivre, 12mo. 1715. In this piece the fair author has shewn great knowledge of mankind, and of the different occurrences of life. It was never acted, being looked on as a party affair, but was printed, with a dedication to Secretary Craggs, of whom it is recorded, great-

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ly to his honour on this occasion, that being complimented on his liberality by Mrs. Bracegirdle, to whom he gave twenty guineas for the author, and told that his generosity appeared the more extraordinary as the Farce had not been acted, he replied, that he did not so much consider the merit of the piece, as what was becoming a secretary of state to do.

The Governor of Cyprus. Tra. by J. Oldmixon, 4to. 1703. Acted at the Theatre in Lincoln's-Inn-Fields.

The Grateful Fair. Com. by Christopher Smart. Acted at Pembroke College, Cambridge. Not printed.

The Grateful Servant. Com. by James Shirley. Acted at Drury-Lane, 4to. 1630. This play met with very great applause when acted, and came forth ushered by eight copies of verses in English, and two in Latin, which the author says were "the free vote of his friends, which he could not in civility refuse," and indeed he must have very little of the poetical warmth about him, if he could be desirous so to do. Lodowick's contrivance to have his wife *Artella* tempted by *Piero*, in order that he may procure an opportunity of divorcing her, is the same

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with *Contarini's* humour and contrivance in *The Humorous Courtier*. Scene, Savoy.

The Great Duke of Florence. A Comical History, by P. Massinger. Acted at the Phoenix Drury-Lane, 4to. 1636. This play met with very good success.

The Great Favorite; or, The Duke of Lerma. Trag. by Sir Robert Howard. Acted the Theatre Royal, 4to. 1668. Some scenes of this play are written in blank verse, and some in rhyme.

The Grecian Daughter. Trag. by Arthur Murphey, Esq. Acted at Drury-Lane, 8vo. 1772. In a postscript to this play the author says, "he does not wish to conceal that the subject of his tragedy has been touched in some foreign pieces; but he thinks it has been only touched. The *Zelmire* of Monsieur Belloy begins after the daughter has delivered her father out of prison. The play, indeed, has many beauties; and if the sentiments and business of that piece coincided with the design of *The Grecian Daughter*, the author would not have blushed to tread in his steps. But a new fable was absolutely necessary, and perhaps, in the present humour of the times, it is not unlucky that

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no more than three lines could be adopted from Monsieur Belloy." It met with very great success, and was excellently performed in the principal characters, by Mr. and Mrs. Barry.

The Grecian Heroine; or, *The Fate of Tyranny*. A Trag. by T. Durfey. This piece was never acted, but was published with a collection of poems in 1721. The title-page says it was written in 1718; but the preface mentions it as a production of many years earlier; the characters of *Timoleon* and *Belizaria* being intended for Mr. Betterton and Mrs. Barry.

Green's Tu Quoque; or, *The City Gallant*. Com. by John Cooke, 4to. 1614.

Greenwich Park. Com. by W. Mountford, 4to. 1691. This is a tolerable comedy, and met with very good success. It was acted at Drury-Lane.

Grim the Collier of Croydon; or, *The Devil and his Dame, with the Devil and St. Dunstan*. Com. by J. T. 12mo. 1662.

Gretna-Green. A Musical After-piece, by Mr. Stuart. Acted at the Haymarket, 1783, and very well received.

Gripos and Hegio; or, *The Passionate Lovers*. Pastoral, by Robert Baron,

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8vo. 1647. This play consists of no more than three acts, and is mostly borrowed from Waller's Poems, and Webster's *Duchess of Malfy*.

The Grove; or, *Love's Paradise*. An Opera, by J. Oldmixon, 4to. 1703, performed at Drury-Lane. The scene is a province of Italy, near the Gulph of Venice.

The Grub-street Opera, by H. Fielding, 1731, 8vo. Acted at the Little Theatre in the Hay-market.

The Grumbler. Com. of three acts, by Sir Charles Sedley, 12mo. 1719.

The Grumbler. Farce, altered from Sedley, by Dr. Goldsmith. Acted at Covent-Garden, 1772, not printed. This alteration was made to serve Mr. Quick at his benefit, and acted only on that night.

The Guardian. Comical History, by P. Massinger, 8vo. 1655.

The Guardian. Com. by A. Cowley. Acted before Prince Charles at Trinity College, Cambridge, 1641.

The Guardian. Com. of two acts, by David Garrick, Esq. Acted at Drury-Lane, 8vo. 1759. This little piece is taken in great measure from the celebrated *Pupille* of M. Fagan. It is a pleasing and elegant performance,

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performance, the language easy and sentimental, the plot simple and natural, and the characters well supported.

The Guardian Outwitted. Comic Opera, by Dr. Tho. Augustine Arne. Acted at Covent-Garden, 8vo. 1764. It was acted only six nights, being a very contemptible performance.

Gustavus Vasa; or, *The Deliverer of his Country.* Trag. by H. Brooke, 8vo. 1739. This play has great merit, yet was prohibited to be played, even after it had been rehearsed at Drury-Lane. The author, however, was not injured by the prohibition, for on publishing the book by subscription, Mr. Victor says he

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was certain Mr. B. cleared above 1000*l*.

Guy Earl of Warwick. A Tragical History, by B. J. 4to. 1661. The plot of this piece is founded on history, and it has been attributed to Ben Jonson; but this is perhaps only a conjecture formed from the letters prefixed to it, the execution being greatly inferior to the works of that first-rate genius.

Guzman. Comedy, by Roger, Earl of Orrery, fol. 1693. The scene of this play lies in Spain, and the plot is from a romance of the same name. It was acted at the Duke of York's Theatre many years before the time of his publication.

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THE *Halfpay Officers.* Farce, of three acts, by Charles Molloy. Acted at the Theatre in Lincoln's-Inn-Fields, 12mo. 1720. The play is founded on Sir W. Davenant's *Love and Honour*, and some other old plays.

X *Hamlet, Prince of Denmark.* Tr. by Shakspeare, 4to. 1604. Dr. Johnson observes, that if "the dramas of Shakspeare were to be characterised, each by the particular excellence which distinguishes it from the rest, we must allow to the trage-

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dy of Hamlet the praise of variety. The incidents are so numerous, that the argument of the play would make a long tale. The scenes are interchangeably diversified with merriment and solemnity; with merriment that includes judicious and instructive observations; and solemnity, not strained by poetical violence above the natural sentiments of man. New characters appear from time to time in continual succession, exhibiting various forms of life and

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and particular modes of conversation. The pretended madness of Hamlet causes much mirth; the mournful distraction of Ophelia fills the heart with tenderness; and every personage produces the effect intended, from the apparition that in the first act chills the blood with horror, to the fop in the last that exposes affectation to just contempt. The conduct is perhaps not wholly secure against objections. The action is induced for the most part in continual progression; but there are some scenes which neither forward nor retard it. Of the feigned madness of Hamlet there appears no adequate cause, for he does nothing which he might not have done with the reputation of sanity. He plays the madman most when he treats Ophelia with so much rudeness, which seems to be useless and wanton cruelty. Hamlet is, through the whole piece, rather an instrument than an agent. After he has, by the stratagem of the play, convicted the king, he makes no attempt to punish him; and his death is at last effected by an incident which Hamlet had no part in producing. The catastrophe is not very happily produced; the exchange of weapons is ra-

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ther an expedient of necessity, than a stroke of art. A scheme might easily be formed to kill Hamlet with the dagger, and Laertes with the bowl. The poet is accused of having shewn little regard to poetical justice, and may be charged with equal neglect of poetical probability. The apparition left the regions of the dead to little purpose; the revenge which he demands is not obtained but by the death of him that was required to take it; and the gratification, which would arise from the destruction of an usurper and a murderer, is abated by the untimely death of Ophelia, the young, the beautiful, the harmless, the pious." It is recorded of the author, that although his knowledge and observation of nature rendered him the most accurate painter of the sensations of the human mind in his writings, yet so different are the talents requisite for acting, that the part of the Ghost in this play (no very considerable character) was almost the only one in which he was able to make any figure as a performer. Scene Elsinore.

Hamlet. Altered by Mr. Garrick. Acted at Drury-Lane, 1771. This alteration is made in the true spirit

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rit of *Bottom the Weaver*, who wishes to play not only the part assigned him, but all the rest in the piece. Mr. Garrick, in short has reduced the consequence of every character but that represented by himself; and thus excluding *Ofric*, the *Gravediggers*, &c. contrived to monopolize the attention of the audience. Our poet had furnished *Laertes*, with a dying address, which afforded him a local advantage over the Prince of Denmark. This circumstance was no sooner observed, than the speech was taken away from the former, and adopted by the latter. Since the death of the player, the public indeed has vindicated the rights of the poet, by starving the theatres into compliance with their wishes to see *Hamlet* as originally meant for exhibition. Mr. Garrick had once designed to publish the changes he had made in it, and (as was usual with him in the course of similar transactions) had accepted a compliment from the booksellers, consisting of a set of *Olivet's* edition of *Tully*; but, on second thoughts, with a laudable regard to his future credit, he returned the acknowledgment, and suppressed the alteration. In short, no

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bribe but Mr. Garrick's own imitable performance, could have prevailed on an English audience to sit patiently, and behold the martyrdom of their favourite author.

Hampstead Heath. Com. by Thomas Baker. Acted at Drury-Lane, 4to. 1706.

Hanging and Marriage; or, The Dead Man's Wedding, F. by Henry Carey, 1713. It does not appear that it was ever acted.

Hannibal and Scipio. Historical Trag. by Tho. Nabbes. Acted in 1635, at Drury-Lane. It was acted before women appeared upon the stage. The part of *Sophonisba* being performed by one *Ezekiel Fenne*.

Hans Beer Pot, his invisible comedy of *See me, and see me not*, 4to. 1618. By Drawbridge Count Belchier. This piece is neither comedy nor tragedy, and is said to have been acted by an honest company of health-drinkers.

The Happy Captive. An English Opera, by Lewis Theobald, 8vo. 1741. The plot of this piece is taken from a novel, entitled *The History of a Slave*, which is to be met with in *Don Quixote*, Part I. Book IV.

The Happy Lovers; or, The Beau Metamorphosed. An

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An Opera, by Henry Ward. Acted at Lincoln's-Inn-Fields, 8vo. 1736.

The Happy Marriage; or, The Turn of Fortune. Acted at Lincoln's - Inn - Fields. Written by a young gentleman, 12mo. 1727.

Harlequin Doctor Faustus, with the Malque of the Deities. Composed by John Thurmond, dancing-master 8vo. 1724.

Harlequin Freemason. A splendid and successful Pantomime. Acted at Covent-Garden, 1781.

Harlequin's Frolicks. A Pantomime, performed at Covent-Garden, 1776.

Harlequin Hydaspes; or, The Greshamite. A Mock Opera. Acted at Lincoln's-Inn-Fields, 8vo. 1719.

Harlequin's Jacket. A Pantomime, performed at Drury-Lane, 1775.

Harlequin Incendiary; or, Columbine Cameron. A Musical Pantomime. Anon. 8vo. 1746. This piece was performed at the Theatre Royal in Drury-Lane, the season after the quelling of the Rebellion in Scotland. The music was composed by Dr. Arne, but it does not appear who was the contriver of the Pantomime, in which, as usual, *Harlequin* is the favoured lover of *Columbine*, who seems by no means to be distinguished as *Jenny*

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Cameron, but by some part of the scene being laid in the Highlands of Scotland, and the defeat of the rebel army, which has really no connection with the rest of the piece, though it forms the catastrophe of the whole.

Harlequin's Invasion. A Christmas Gambol, 1759. This Pantomime is still often performed at Drury-Lane. The plan of it is a supposed invasion made by *Harlequin* and his train upon the frontiers and domain of Shakspeare. The characters are made to speak, and the catastrophe is the defeat of *Harlequin*, and the restoration of *King Shakspeare*. Of *Harlequin's Invasion*, and all the dialogue, &c. was furnished by Mr. Garrick, who originally wrote some part of it to serve the interest of a favourite performer at Bartholomew-Fair, where it passed under a title rendered designedly long and ostentatious, concluding thus—*The Taylor without a Head; or, The Battle of the Golden Bridge.*

Harlequin's Jubilee. A Pantomime, performed at Covent-Garden, 1770. This Pantomime was contrived by Mr. Woodward, and was intended to ridicule *The Jubilee*, acted the preceding season at Drury-Lane. It had, however, little effect.

Harlequin

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Harlequin Junior; or, *The Magic Cestus*. A Pantomime. Acted at Drury-Lane, 1784.

Harlequin Ranger. Pantomime, by Henry Woodward, performed at Drury-Lane, 1752.

Harlequin Sheppard. A Night Scene in grotesque characters, by John Thurmond. Acted at Drury-Lane, 8vo. 1724.

Harlequin Sorcerer, with the Loves of Pluto and Proserpine. Pantom. Acted at Lincoln's-Inn-Fields, 8vo. 1725.

Harlequin Student; or, *The Fall of Pantomime, with the Restoration of the Drama*. Entertainment. Acted at Goodman's-Fields.

Harlequin Teague; or, *The Giant's Causeway*. Pantomime, acted at the Haymarket.

Harlequin's Triumph. A Pantomime, by John Thurmond, 8vo. 1727.

The Harlot's Progress; or, *The Ridotto al Fresco*. A Grotesque Pantomime Entertainment, by Theophilus Cibber, performed at Drury-Lane, 4to. 1733.

The Hasty Wedding; or, *The Intriguing Squire*. Com. by Cha. Shadwell. Scene, Dublin, 12mo. 1720.

The Haunted Tower. C. Opera, by Mr. Cobb. Act-

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ed at Drury-Lane, 1789, and well received.

Hearts of Oak. An Interlude, 1762. This is indeed nothing more than a song and a dance of sailors, the former of which was written by Mr. G. A. Stevens, and, being a mere temporary affair on the declaration of war with Spain, met with good success.

Heautontimorumenos. Com. by Terence, translated by Richard Bernard, 4to. 1598. This play has been likewise translated by Echard, Cook, Patrick, Gordon, and Colman.

The Heathen Martyr; or, *The Death of Socrates*. Hist. Trag. By George Adams, 4to. 1746.

Hector. Dram. Poem, by Richard Shepherd, 4to. 1770.

The Hector; or, *The False Challenge*. Com. Anonym. 4to. 1656.

The Hector of Germaine; or, *The Palsgrave prime Elector*. An Honourable History, by W. Smith, 4to. 1615. This play is not divided into acts.

Hecuba. Trag. by R. West, Esq. Lord Chancellor of Ireland. Acted at Drury-Lane, 4to. 1726. This is a translation from Euripides, and met with no success in the representation.

Hecuba.

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Hecuba. Trag. translated from the Greek of *Euripides*, with annotations chiefly relating to antiquity, by Dr. Thomas Morell, 8vo. 1749.

Hecuba. Trag. by Dr. Delap. Acted at Drury-Lane, 8vo. 1762, but met with very indifferent success, its run continually only long enough to afford the author one single benefit. It is not devoid of merit.

The Heir. Comedy, by Thomas May. Acted by the company of Revels, 1620. The plot, language, and conduct of this play are all admirable; it met with great applause. It is to be found in Doddsley's collection. Scene, Syracuse.

The Heir of Morocco, with the Death of Gayland. Tr. by Elk Settle. Acted at the Theatre Royal, 4to. 1682. Scene, Algiers.

The Heiress; or, The Antigallican. Farce, by Tho. Mozeen. Acted at Drury-Lane.

The Heiress. Com. said to be written by General Burgoyne. Acted at Drury-Lane, 1786. The general character of this comedy is sense, chastity, and propriety of sentiment; though the fable is slight, and rather mechanical than natural.

Hell's higher Court of Justice; or, The Tryal of

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the three Politic Ghosts, (viz. Oliver Cromwell, the King of Sweden, and Cardinal Mazarine), 4to. 1661.

Henry and Emma; or, The Nut Brown Maid. Musical Drama taken from Prior. Acted at Covent-Garden, 1749.

Henry and Emma. Pastoral Interlude, by Henry Bate, altered from Prior, acted at Covent-Garden, April 13, 1774, for Mrs. Hartley's benefit.

Henry and Rosamond. Trag. by W. Hawkins, 8vo. 1749. This play, though never acted, is very far from a bad piece.

Henry II. or, The Fall of Rosamond. Trag. by Tho. Hull. Acted at Covent-Garden, 8vo. 1774.

Henry II. King of England, with the Death of Rosamond. Tragedy, by John Bancroft, 4to. 1693. This piece, which was published by Mountfort, the player, is in general tragedy, but with a mixture of comedy: it has not the author's name prefixed to it, yet it met with very good success, and is indeed truly deserving of it. The story of it may be found in the English historians, and represents chiefly that part of this prince's life which relates to Rosamond. The scene lies in Oxford;

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Oxford; and the epilogue was written by Dryden.

Henry III. of France, stabbed by a Friar, with the fall of the Guises. Trag. by Thomas Shipman. Acted at Drury-Lane, 4to. 1678.

X *Henry IV.* An Historical Play, by W. Shakspeare, in two parts. The first containing the Life and Death of *Henry*, surnamed *Hotspur*, and the second the Death of *Henry IV.* and Coronation of *Henry V.* Acted by the Lord Chamberlain's servants, 4to. 1600. Both of these plays are perfect master-pieces in this kind of writing, the tragedy and comedy parts of them being so finely connected with each other, as to render the whole regular and complete, and yet contrasted with such boldness and propriety, as to make the various beauties of each the most perfectly conspicuous. The character of *Falstaff* is one of the greatest originals drawn by the pen of even this imitable master; and in the character of the Prince of Wales, the hero and the libertine are so finely blended, that the spectator cannot avoid perceiving, even in the greatest levity of the tavern rake, the most lively traces of the afterwards illustrious character of the

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conqueror of France. Dr. Johnson observes, "None of Shakspeare's plays are more read than the first and second parts of *Henry the Fourth*. Perhaps no author has ever in two plays afforded so much delight. The great events are interesting, for the fate of kingdoms depends upon them; the slighter occurrences are diverting, and, except one or two, sufficiently probable; the incidents are multiplied with wonderful fertility of invention; and the characters diversified with the utmost nicety of discernment, and the profoundest skill in the nature of man."

King Henry IV. with the Humours of Sir John Falstaff. Tr. Co. Acted at Lincoln's-Inn-Fields, with alterations by Mr. Betterton, 4to. 1700.

Henry IV. of France. Tr. by Charles Beckingham, 8vo. 1719. The plot of this play is taken from the history of that great prince; the piece was written by the author at the age of nineteen, and acted in Lincoln's-Inn-Fields with good success.

The Chronicle History of Henry V. with the Battel fought at Agincourt, in France, together with Antient Pistoll, 4to. 1600. This play has also an intermixture

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mixture of comedy, and is justly esteemed an admirable piece.

Henry V. Trag. by the Earl of Orrery, fol. 1672. It was acted at the Duke of York's Theatre with great success.

The famous Victories of Henry V. containing, *The honourable Battel of Agincourt.* Acted by the king's servants, 4to. no date.

Henry V. or, *The Conquest of France by the English.* Tr. by Aaron Hill. Acted at Drury-Lane, 8vo. 1723. This is a very good play. The plot and language are in some places borrowed from Shakspeare, yet on the whole it is greatly altered, and a second plot is introduced by the addition of a new female character, viz. *Harriet*, a niece to lord *Scroope*, who has been formerly seduced by the king. She appears in men's cloaths throughout, and is made the means of discovering the conspiracy against him.

Henry VI. Historical Play in three parts, by William Shakspeare. Two of these plays were printed in 4to. (N. D.) but the whole were not published together until the folio edition of 1623. These three plays contain the whole life and long unhappy reign of this prince. In consequence of which it

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is impossible but that all the unities of time, place, and action, must be greatly broken in upon; yet has the author made the most valuable use of the incidents of real history, to which he has very strictly adhered. "Of these three plays" (says Dr. Johnson), I think the second best. The truth is, that they have not sufficient variety of action, for the incidents are too often of the same kind; yet many of the characters are well discriminated, King Henry and his Queen, King Edward, the Duke of Gloucester, and the Earl of Warwick, are very strongly and distinctly painted.

Henry VI. the First Part, with the Murder of the Duke of Gloucester. Tragedy by J. Crowne. Acted at the Duke's Theatre, 4to. 1681. This play was at first represented with applause; but at length the Romish faction opposed it; and by their interest at court got it suppressed.

Henry VI. the Second Part; or, The Miseries of Civil War. Tra. by J. Crowne. Acted at the Duke's Theatre 4to. 1680. This play, like others of the same stamp, is, in a great measure, borrowed from Shakspeare.

King Henry VII. or, The Popish Imposter. Trag. by Charles

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Charles Macklin. Acted at Drury-Lane, 8vo. 1746. This piece is built on the story of Perkin Warbeck, but it met with general disapprobation; and indeed the very impropriety in the title of mentioning a Popish Imposter in a period of time previous to the introduction of Protestantism in these kingdoms, had an air of absurdity, which seemed even before its appearance to stand as a foretaste of no very elegant or judicious entertainment. When, however, it is considered, that it was the six weeks labour only of an actor, who even in that short space was often called from it by his profession, and that the players, for the sake of dispatch, had it to study act by act just as it was plotted, and that the only revisions it received from the *brouillon* to the press were at the rehearsals of it, no person will be disappointed in finding so many imperfections contained in it.

Henry VIII. The famous History of his Life. Historical Play, by Wm. Shakspeare, fol. 1623. This is the closing piece of the whole series of this author's historical dramas; and "is (says Dr. Johnson) one of those which still keeps possession of the stage by the

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splendour of its pageantry. The coronation, not many years ago, drew the people together in multitudes for a great part of the winter. Yet pomp is not the only merit of this play; the meek sorrows and virtuous distress of Katherine have furnished some scenes which may be justly numbered among the greatest efforts of tragedy. But the genius of Shakspeare comes in and goes with Katherine. Every other part may be easily conceived and easily written."

Henry VIII. An Historical Play, by Mr. William Shakspeare, with historical notes by Joseph Grove, 8vo. 1758.

The Heraclidæ. Trag. translated from Euripides, by R. Potter, 4to. 1781.

Heraclius, Emperor of the East. Trag. by Lodowick Carlell, 4to. 1664. This piece is not destitute of merit.

Hercules. Musical Dram. by Thomas Broughton; set to music by Mr. Handel, and performed at the Haymarket.

Hercules. Tra. translated from Euripides, by R. Potter, 4to. 1781.

Hercules Furens. Trag. by Jasper Heywood, 12mo. 1561, and 4to. 1581. This is only a translation from Seneca.

Hercules

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Hercules Oetæus. Trag. translated from Seneca by J. Studley, 4to. 1581.

The Hermit Converted; or, *The Maid of Bath Married*, 8vo. no date. (1771.) This piece is evidently the effect of a distempered imagination.

The Hermit; or, *Harlequin at Rhodes.* A wretched Pantomime. Acted at Drury-Lane, 1766.

Herminius and Espasia. Trag. by Mr. Hart, 8vo. 1754. It met with very little success.

Hermon, Prince of Chorea; or, *The Extravagant Zealot.* Trag. by Dr. Clancy, 8vo. 1746.

Hero and Leander, The Tragedies of, by Sir Robert Stapylton, 4to. 1669. Whether this play was ever acted or not seems to be a dubious point. The plot is taken from Ovid's Epistles, and *Musæus's Erotopaignion*.

Herod and Antipater, with the Death of Fair Mariam. Trag. by Gervase Markham and William Sampson. Acted at the Red Bull, 4to. 1622.

Heriod and Mariamne. Trag. by Samuel Pordage, Esq. 4to. 1674. Acted at the Duke's Theatre. This play was given by its author to Mr. Settle, to use and form as he pleased; it was, however, many years

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before it could be brought upon the stage, but when it did appear it met with very good success. The plot is from Josephus, the story of *Tyridates in Cleopatra*, and the *Unfortunate Politic*; or, *The Life of Herod*, translated from the French, 8vo. 1639.

Herod the Great. Trag. by the Earl of Orrery. It was never acted, but was printed in fol. 1694.

Herod the Great. Dram. Poem, by Francis Peck, printed with the Life of Milton, 4to. 1740.

Hercic Friendship. Tra. 4to. 1719. This is a very paltry and stupid performance, and was never acted.

Heroic Love; or, *The Cruel Separation* Trag. by Lord Lansdowne, 4to. 1698. This play was acted at Lincoln's-Inn-Fields with great applause, and is indeed one of the best of the tragedies of that period. The plot is taken from the separation of Achilles and Bryseis, in the first book of Homer; and the scene lies in the Grecian fleet and camp before Troy. The unities are strictly adhered to, and the language sublime, yet easy, the author seeming to have made it his principal aim to avoid all that fustian and bombast wherewith the tragic writers, and more especially

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pecially those of that time, were but too apt to interlard their works. Dr. Johnson observes, that this tragedy was written, and presented on the stage, before the death of Dryden. It is a mythological tragedy, upon the love of Agamemnon and Chryseis, and therefore easily sunk into neglect, though praised in verse by Dryden, and in prose by Pope,

The Heroic Lover; or, *The Infanta of Spain*. Tr. by George Cartwright, 8vo. 1661. This play was probably never acted. It is in all the later catalogues (which have copied from one another, and consequently perpetuated instead of correcting mistakes) intituled *Heroic Love*. The scene lies in Poland; and the author himself calls it a Poem, consisting more of fatal truth than flying fancy: penned many years ago, but not published till now.

The Heroine of the Cave. Trag. Acted at Drury-Lane, 8vo. 1775. This play was begun by Henry Jones, under the title of *The Cave of Idra*, from a narrative in the Annual Register. On the death of this unfortunate author, it fell into the hands of Mr. Reddish, for whose benefit it was performed. Not being

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long enough for an evening's entertainment, as originally left by its author, Mr. Reddish put it into the hands of Dr. Hiffernan, who extended the plan, and added some new characters.

He Wou'd if He Cou'd; or, *An old Fool worse than any*. Burletta, by Isaac Bickerstaffe. Acted at Drury-Lane, 8vo. 1771.

He would be a Soldier. Com. Acted at Covent-Garden, 1786. The characters of this piece have an air of novelty, are drawn with some judgment, and grouped with dramatic effect.

Hewson Reduc'd; or, *The Shoemaker Returned to his Trade*, 4to 1661.

Hey for Honesty, down with Knavery. Com. by Tho. Kandolph, 4to. 1651. This is little more than a translation from the *Plutus* of Aristophanes.

Hibernia free'd. Trag. by Capt. W. Phillips, 8vo. 1722. Acted at the Theatre in Lincoln's-Inn-Fields.

Hic et Ubique; or, *The Humours of Dublin*. Com. by Rich. Head, 4to. 1663.

Hide and Seek. Musical Farce. Acted at Covent-Garden, 1789. This Farce is destitute of fable.

The Highland Fair; or, *The Union of the Clans*. An Opera, by Joseph Mitchell, 8vo.

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8vo 1731. The plot of this piece is the fatal and bloody consequences which frequently used to happen at some of the highland fairs, from the quarrels which were apt to arise on the meeting of persons of the several clans, whose family connections and party attachments rendered each clan in some degree a separate nation, either in alliance, or in a state of warfare, with every other neighbouring one; but the subject being too local for the English stage, when brought on at the Theatre Royal in Drury-Lane, it met with little or no success.

Hgh Life Below Stairs. Farce. Acted at Drury-Lane, 8vo. 1759. This little piece seems to aim at the reformation of morals. The first to represent as in a mirror to persons in high life some of their own follies and fopperies, by cloathing their very servants in them, and shewing them to be contemptible and ridiculous even in them. The second and more principal aim is to open the eyes of the great, and convince persons of fortune what impositions, even to the ravage and ruin of their estates, they are liable to, from the wastefulness and infidelity of their servants, for want of a proper inspection into their domestic affairs.

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It possesses a considerable share of merit, and met with most amazing success in London. This piece has been often ascribed to Mr. Townley, master of Merchant-Taylors' school; but we are assured he only allowed his name to be used as the reputed parent of it, the real author being Mr. Garrick.

The Highland Reel. Com. Romance, by Mr. O'Keeffe. Acted at Covent-Garden, 1788, and well received.

Hippolitus. Trag. by E. Prestwich, 8vo. 1651. A translation from Seneca.

Hippolytus. Trag. translated from Euripides, by R. Potter, 4to. 1781.

Hippipile. Opera, translated from Metastasio by J. Hoole, 8vo. 1768.

The Historical Register, for the year 1736. Com. by Henry Fielding. Acted at the Haymarket, 8vo. 1737. To some reflections on the ministry thrown out in this piece, and in the Pasquin of the same author, was owing an act of Parliament for laying a restraint on the stage, by limiting the number of theatres, and submitting every new dramatic piece to the inspection of the lord chamberlain previous to its appearance on the stage.

Hob; or, The Country Wake. A Farce, by Mr. Cibber. Acted at Drury-Lane, 12mo. 1720. This is

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is only Dogget's *Country Wake*, reduced to the size of a farce. It has since had the addition of some songs, and was performed under the title of *Flora*; or, *Hob in the Well*.

Hob's Wedding. Farce, by John Leigh, 8vo. 1721. This is partly taken from the same play with that from which the last-named piece is borrowed.

The Hobby Horse. Farce, by Capt. Edward Thompson. Acted at Drury-Lane, April 16, 1766, for the benefit of Mr. Bensley.

The Tragedy of Hoffman; or, *A Revenge for a Father*. Acted at the Phoenix, Drury-Lane.

The Hogge hath lost his Pearle. Com. divers Times publicly acted by certain London 'Prentices, 4to. 1614. The part of the plot from which the piece derives its name, is the elopement of the daughter of one Hogge, an usurer, who is one of the principal characters in the play.

The Hollander. Com. by Henry Glapthorne, acted 1635, at the Cockpit, Drury-Lane, and at Court, and printed in 4to. 1640.

Holland's Leaguer. Com. by Shakerley Marmyon. Acted at Salisbury-Court, 4to. 1632.

The Honest Criminal; or,

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Filial Piety. Drama, 8vo. 1778.

The Honest Electors; or, *The Courtiers sent back with their Bribes*. Ballad Op. of three acts, 8vo. No date (1733).

The Honest Lawyer. Com. by S. S. Acted by the Queens Majesties servants, 4to. 1616.

An Honest Man's Fortune. Tragi-Com. by Beaumont and Fletcher, fol. 1647. The incident of *Lamica's* preferring *Montaigne* to be her husband in the time of his greatest adversity, and when he had the least reason to expect it, seems borrowed from Heywood's *History of Women*, book ix. Scene in Paris.

The Honest Whore. Com. by Thomas Dekker, 4to. 1604. The first part contains *The Humours of the Patient Man and the Longing Wife*, and was acted with applause. The second part contains the humours of *The Patient Man and the Impatient Wife*, the *Honest Whore* persuaded by strong arguments to turn *Courtesan* again; her bravely refusing these arguments; and, lastly, the comical passage of an *Italian Bridewell*, where the scene ends. Neither part is divided into acts, and we believe the latter was never acted.

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The Honest Yorkshireman. See *The Wonder*.

Honest in Distress, but reliev'd by No Party. T. as it is basely acted by her Majesty's subjects upon God's Stage the World, 8vo. 1705. This piece consists of three short acts. The scene laid in London, and was written by Edward Ward, the author of *The London Spy*, but was never intended for the stage.

Honor and Mammon. Com. 8vo. 1659.

Honour Rewarded; or, The Generous Fortune-Hunter. Farce of three acts, by J. Dalton, of Clifton, 8vo. 1775.

Hoops into Spinning-Wheels. Tragi-Com. by J. Blanch, 4to. 1725. It is impossible to conceive any thing more stupid and ridiculous than this performance.

Horace. Trag. by Cha. Cotton, 4to. 1671. This is only a translation of the *Horace* of P. Corneille. The plot of the original piece is taken from the several Roman historians of the story of the *Horatii* and *Curiatii*. It is a very good translation.

Horace. Trag. by Mrs. Cath. Phillips, fol. 1678. This is a translation of the same piece as the foregoing,

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and was very justly celebrated.

Horatius. Roman Trag. by Sir William Lower, 4to. 1656. This is also a translation from Corneille, but is not equal to either of the preceding two.

An Hospital for Fools. A Dramatic Fable. Acted at Drury-Lane, 1739, 8vo. This piece, being known to be Miller's, was damned, the disturbance being so great, that not one word of it was heard the whole night. The reason of this partial prejudice against it may be traced under the account already given of *The Coffee-House*.

The Hotel; or, The Double Valet. Farce, by Tho. Vaughan, Esq. Acted at Drury-Lane, 8vo. 1776. This trifling piece was performed with more success than it deserved.

An Hour before Marriage. Farce, of two acts. As it was attempted to be acted at Covent-Garden, 8vo. 1772. This piece was not suffered to be heard throughout. What gave so much offence cannot be discovered in the perusal of it, and indeed it seems to have deserved a better fate.

A Pleasant conceited Comedie. Wherein is shewed, *How a Man may chuse a*

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Good Wife from a Bad. C. Anonym. 4to. 1602. Act-
ed by the earl of Worcester's
servants. The foundation
of this play is taken from
Cynthio's Novels.

The Humorous Courtier.
Comedy, by James Shirley.
Acted at Drury-Lane, 4to.
1640. This play was acted
with very good success.

Humorous Day's Mirth.
by G. Chapman, 4to. 1599.

The Humorous Lieutenant.
Tragi-Com. by Beaumont
and Fletcher, fol. 1647.
This is an exceeding good
play. It was the first that
was acted, and that for
twelve nights successively,
at the opening of the Thea-
tre in Drury-Lane, April
8, 1663. The plot in ge-
neral is taken from Plu-
tarch's Life of Demetrius,
and other writers of the
Lives of Antigonus and
Demetrius; and the inci-
dent of the Humorous
Lieutenant refusing to fight
after he has been cured of
his wounds, seems borrowed
from the story of Lucullus's
soldier, related by Horace in
the second book of his Epif-
tles, Ep. 2. Scene, Greece.

The Humorous Lovers. C.
by the Duke of Newcastle.
Acted at the Duke's Thea-
tre, 4to. 1677. This co-
medy is said, by Langbaine,
to be a very good one.

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The Humourist. Com.
by Thomas Shadwell. Act-
ed at Drury Lane, 4to.
1671. The scene of this
piece is laid in London, and
the intention of it was to
ridicule some of the vices
and follies of the age.

Humour out of Breath.
Com. by John Daye, 4to.
1607.

*The Humours of a Coffee-
House.* Com. as it is daily
acted at most of the Coffee-
houses in London, by Edw.
Ward.

The Humours of Court;
or, *Modern Gallantry.* Bal-
lad Opera, 8vo. 1732.

*The Humours of an Elec-
tion.* Farce, by F. Pilon,
Acted at Covent-Garden,
8vo. 1780.

*The Humours of Exchange-
Alley.* Farce, by W. R.
Chetwood, 1720.

*The Humours of an Irish
Court of Justice.* Dram.
Satire, 8vo. It was never
acted.

The Humours of Oxford,
Comedy, by James Miller.
Acted at Drury-Lane, 8vo.
1729. This was the first
and the most original of all
our author's dramatic pieces,
and met with middling suc-
cess.

*The Humours of Ports-
mouth; or, All is Well that
ends Well.* Farce, of three
acts,

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acts, 8vo. No date, about 1760.

The Humours of Purgatory. Farce, by Benjamin Griffin. Acted at Lincoln's - Inn - Fields, 12mo. 1716.

The Humours of Whist. A Dramatic Satire, as it is acted every day at White's and other Coffee-houses and Assemblies, 8vo. 1743. Anonym. This piece was never intended for the stage, but only designed as a representation of the various characters found among the frequenters of the gaming tables.

The Humours of the Age. Com. by Thomas Barker. Acted at Drury-Lane, 4to. 1701. This play was written in two months, and that when the author was but barely of age.

The Humours of the Army. Com. by Charles Shadwell. Acted at Drury-Lane, 4to. 1713. This play met with very good success.

The Humours of the Road; or, A Ramble to Oxford. Com. Anonym. 8vo. 1738.

Humphry Duke of Gloucester. Trag. by Ambrose Phillips. Acted at Drury-Lane, 8vo. 1722. The plot of this play is founded on history; and the piece met with applause.

The Huntington Divertisement; or, An Enterlude for the general Entertainment

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at the County Feast, held at Merchant - Taylors' - Hall, June 20, 1678, 4to.

Hurlo Thumbo. Comedy, by Sam. Johnson, 8vo. 1729. This piece was performed at the Little Theatre in the Hay-market, and had a run of above thirty nights. The oddity, whimsicalness, and originality of it was what occasioned this amazing success, the play itself being one of the most absurd compages of wild extravagant incidents, incoherent sentiments, and unconnected dialogues. The author himself performed the principal part, viz. that of Lord *Flame*, sometimes in one key, sometimes in another; sometimes fiddling, sometimes dancing, and sometimes walking in very high stilts. The celebrated Dr. Byrom, the inventor of a peculiar kind of shorthand, wrote a prologue to it, in which his intention was to point out, by a friendly hint to the author, the absurdity of his play. Mr. Johnson however, so far from perceiving the ridicule, looked on it as a compliment, and had it both spoken and printed to the piece. Yet, notwithstanding all that has here been said, it contains in some places certain strokes both of sentiment and imagination

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gination that would do honour even to the most capital genius, and which speak the author, if a madman, at least a madman with more than ordinary abilities.

The Husband his own Cuckold. Com. by John Dryden, jun. Acted at Lincoln's-Inn-Fields, 4to. 1696. The story on which this play is founded was an accident which happened at Rome.

Hycke-Scorner. 4to. b. 1. no date. Emprynted by me Wynkyn de Worde. Very old; the date and author's name unknown.

Hyde-Park. Comedy, by James Shirley. Acted at Drury-Lane, 4to. 1637.

Hymenæi; or, The Solemnities of a Masque and Barriers at a Marriage, by Ben Jonson, 4to. 1606.

Hymen's Triumph. Pastoral Tragi-Com. by Sam. Daniel, 4to 1623. This piece was presented at an

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entertainment given to king James I. by his queen at her court in the Strand, on the nuptials of lord Roxborough.

Hypermnestra; or, Love in Tears. Trag. by Rob. Owen, 4to. 1703. 12mo. 1722. The scene lies in Argos. It was never acted.

The Hypochondriack. C. by Mr. Ozell. This is only a translation of Moliere's *Malade Imaginaire*.

The Hypochondriack. F. Anonym. borrowed from the foregoing; but never acted.

The Hypocrite. Com. by Isaac Bickerstaffe. Acted at Drury-Lane, 8vo. 1769. This is an alteration of Cibber's *Nonjuror*. Scarce any thing more than the character of Maw-worm was written by the present author.

Hyppolitus. Trag. translated from Seneca, by J. Studley, 4to. 1758.

J A

JACK Drum's Entertainment; or, *The Pleasant Comedy of Pasquil and Katharine.* Anon. 4to. 1601.

Jack Juggler. This is called a comedy in Jacob, Langbaine, and all the old Catalogues, whose authors do not pretend to have seen it, or to assign any date to it.

J A

Jack Straw's Life and Death, a notable Rebel in England, who was killed in Smithfield, by the Lord-Mayor of London, 4to. 1594.

Jack the Giant Queller. An Operatical Play, by H. Brooke. This satirical and ingenious piece was performed

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formed at the Theatre in Dublin in 1748; but there being in it two or three satirical songs against bad Governors, Lord Mayors, and Aldermen, it was prohibited after the first night's representation.

Jacob and Esau. An Interlude, 4to. 1568. This is a very early piece. It is written in metre, and printed in the old black letter. Its full title runs as follows: A new, merry and wittie Comedie or Enterlude, newlie imprinted, treating upon the Historie of *Jacob* and *Esau*, taken out of the 27th chapter of the first book of Moses, entituled Genesis.

James IV. King of Scotland, by Robert Green, 4to. 1599. The design of this piece is taken from the History of that brave, but cruel king, who lost his life in a battle with the English at Flodden-Hill, in the beginning of the sixteenth century; for further particulars of which, see Buchanan and other Scotch Historians.

+ *Jane Shore.* Trag. by N. Rowe. Acted at Drury-Lane, 4to. 1713. This is a very excellent tragedy, and is continually acted with great success. The scene lies in London, and the author in the plot of it has in a great measure followed the

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History of this unhappy fair one, as related in a collection of Novels in six volumes, 12mo. which we have elsewhere also quoted. It is said to be written in imitation of Shakspeare's style. In what he thought himself an imitator of Shakspeare, it is not (as Dr. Johnson observes) easy to conceive. The numbers, diction, the sentiments, and the conduct, every thing in which imitation can consist, are remote in the utmost degree from the manner of Shakspeare, whose dramas it resembles only as it is an English story, and as some of the persons have their names in history. This play, consisting chiefly of domestic scenes and private distress, lays hold upon the heart. The wife is forgiven because she repents; and her husband is honoured, because he forgives. This therefore is one of those pieces which we still welcome on the stage.

Ibrahim, the Illustrious Bassa. Tragedy, in heroic verse, by Elke Settle. Acted at the Duke's Theatre, 4to. 1677.

Ibrahim XII. Emperor of the Turks. Trag. by Mary Pix, 4to. 1696. The plot is to be found in Sir Paul Ricaut's continuation of the Turkish History.

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The Jealous Farmer Outwitted; or, Harlequin Statue. Pantomime. Acted at Covent-Garden.

The Jealous Lovers. C. by Thomas Randolph, 4to. 1632, presented by the Students of Trinity-College, Cambridge. This play, which is esteemed the best of our author's works, is commended by no less than four copies of English, and six of Latin verses, from the most eminent wits of both Universities; and was revived with great success in 1682.

Jealous Wife. Com. by Geo. Colman, 8vo. 1761. This piece made its appearance at Drury-Lane Theatre with prodigious success. The ground work of it is taken from Fielding's History of Tom Jones, at the period of Sophia's taking refuge at Lady Bellaston's house. The characters borrowed from that work, however, only serve as a kind of under plot to introduce Mr. and Mrs. Oakley, viz. The Jealous Wife and her husband. It must be confessed, that the passions of the lady are here worked up to a very great height, and Mr. Oakley's vexation and domestic misery, in consequence of her behaviour, very strongly supported. Yet, perhaps, the author

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would have better answered his purpose with respect to the passion he intended to expose the absurdity of, had he made her appear somewhat less of the virago, and Mr. Oakley not so much of the hen-pecked husband; since she now appears rather a lady, who, from a consciousness of her own power, is desirous of supporting the appearance of jealousy to procure her an undue influence over her husband and family, than one, who, feeling the reality of that turbulent, yet fluctuating passion, becomes equally absurd in the suddenness of forming unjust suspicions, and in that hastiness of being satisfied, which love, the only true basis of jealousy, will constantly occasion.

Jean Hennuyer, Bishop of Lizieux; or, The Massacre of St. Bartholomew. Dramatic Entertainment, in three acts, translated from the French, 8vo. 1773.

Jehu. Farce. Acted at Drury-Lane, 1779. Not printed. This piece was not suffered to be represented throughout.

Jeronymo; or, The Spanish Tragedy, with the Wars of Portugal. Anonym. 4to. 1605. This play contains the life and death of Don Andrea.

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The Jerusalem Infirmary ; or, A Journey to the Valley of Jehosaphat. Farce, as it will be acted next Southwark Fair. Anonym. Venice, 8vo. 1749. This piece never was, nor ever is intended to be acted. It is a piece of the most unintelligible and abusive jargon ever seen.

The Jew decoy'd ; or, The Progress of an Harlot. A Ballad Opera, 8vo. 1733. This piece was never performed.

The Jew of Malta. Tr. by Christ. Marlowe, 4to. 1633. This play was not published till many years after the author's death.

The Jew of Venice. C. by Lord Lansdowne. Acted at Lincoln's-Inn-Fields, 4to. 1701. This play is altered from Shakspeare's Merchant of Venice, and in some respects with judgment. The introducing the feast, more particularly when the Jew is placed at a separate table, and drinks to his money, as his only mistress, is a happy thought ; yet, on the whole, his lordship has greatly lessened both the beauty and effect of the original, which, notwithstanding this modernized piece, aided by magnificence and music, still stands its ground, and will ever continue one of the darling representations of the theatre. The Prologue

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was written by Bevil Higgons, in which the ghosts of Shakspeare and Dryden are made to rise crowned with laurel ; and in the second act is introduced a musical masque, written by his lordship, called Peleus and Thetis. In this play, as Rowe remarks, the character of Shylock is made comic, and we are prompted to laughter instead of detestation.

The Jew's Tragedy ; or, Their fatal and final Overthrow, by Vespasian and Titus his son. By William Hemmings, 4to. 1662. This play was not printed till some years after the author's death.

If it be not Good the Devil is in it. A new play, as it hath bin lately acted with great applause by the Queenes Majesties servants at the Red-Bull ; written by Tho. Dekker, 4to. 1612.

If you know not me, you know Nobody ; or, The Troubles of Q. Eliz in two parts, by T. Heywood, part 1st, 4to. 1606. part 2d, 4to. 1605. The second part contains the building of the Royal-Exchange, and the famous victory of queen Elizabeth in the year 1588.

Ignoramus ; or, The English Lawyer. Com. Acted at Drury-Lane, 12mo. 1736.

The

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The Ill-natur'd Man. C. Acted every day in this Metropolis, 8vo. 1773.

I'll Tell You What! A Play, by Mrs. Inchbald. Acted at the Haymarket, 1785. This piece cannot properly be called either a comedy or a tragedy; for though it contains many serious scenes, it abounds with humour, pleasantries, and laughable situations.

The Illumination; or, The Glazier's Conspiracy. A Prelude, by F. Pilon. Acted at Covent-Garden, 8vo, 1779. This trifle was produced by the rejoicings on the acquittal of Admiral Keppel.

The Image of Love. This is one of bishop Bale's dramatic pieces, mentioned by himself in his Catalogue.

The Imaginary Cuckold. Com. by Ozell. This is only a translation of Moliere's *Cocu Imaginaire*.

The Imaginary Obstacle. Com. Translated from the French, and printed in Foote's Comic Theatre, vol. II.

Imitation; or, The Female Fortune-Hunter. A Comedy, acted at Drury-Lane, 1783, and written in imitation of the *Beaux Stratagem*.

The Imperial Captives. Tra. by John Mottley, 8vo. 1720. This piece has merit,

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and was acted with some success in Lincoln's-Inn-Fields.

Imperiale. Trag. by Sir Ralph Freeman, 4to. 1655. Langbaine gives this play a most excellent character.

The Imperial. Tragedy: Anonym. Fol. 1669. The greatest part of this play is taken from a Latin one.

The Impertinent Lovers; or, The Coquet at her Wit's End. Com. 8vo. Anonym. 1723.

The Impertinents. Com. by Ozell. Translated from the *Facheux* of Moliere.

The Impostor. Trag. by Henry Brooke, Esq. 8vo. 1771. This tragedy was not acted.

The Impostor Detected; or, The Vintner's Triumph over B[rook]e and H[ellie]r. A Farce, occasioned by a Case lately offered to the H—e of C—s, by the said B—ke and H——r, 4to. 1712. This piece was evidently never intended for the stage, but was only a political and party affair.

The Impostor. Comedy, by Mr. Cumberland. Acted at Drury-Lane, 1789, with applause. This piece consists of incidents not unlike those of the *Beaux Stratagem*.

The Imposture. Tragi-Com. by J. Shirley. Acted at the private house, Black-Fryars, 8vo. 1652.

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Imposture Defeated; or, A Trick to cheat the Devil. Com. by Geo. Powell, 4to. 1698. The author himself says, that this trifle of a comedy was only a slight piece of scribble for the introduction of a little music.

The Impromptu of Versailles, by Ozell, translated from Moliere's Comedy of the same name.

The Enchanted Lovers. A Dramatic Pastoral, by Sir Wm. Lower, 12mo. 1658.

Incle and Yarico. Trag. of three acts, by the author of *The City Farce*, 8vo. 1742. Not acted; but is said to have been intended to be performed at Covent-Garden. The story from *The Spectator*.

Incle and Yarico. Opera, in three acts, by Mr. Colman, jun. Acted at the Haymarket, 1787. This, like the former, is taken from the story in *The Spectator*, vol. I. No. 11.

The Inconsoleables; or, The Contented Cuckold. Dramatic Farce, Anonym. 8vo. 1738. This piece was never acted, and is by no means deserving of a representation.

The Inconstant; or, The Way to win Him. Com. by Geo. Farquahar. Acted at Drury-Lane, 4to. 1702. This is a very lively and entertaining comedy, although

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there are some incidents in it which scarcely come within the limits of probability. The author in his preface, and Rowe in the Epilogue, say the hint of the play only was taken from Beaumont and Fletcher's *Wild Goose Chase*, though, in fact, the main plot and whole scenes were borrowed from thence; but the catastrophe of the last act, where young Mirabel is in danger of his life at a courtesan's house, and is delivered by the carefulness of his mistress Oriana, disguised as his page, owes its origin, it is said, to an affair, which the author had himself some concern in, when on military duty abroad. The scene lies in Paris.

The Independent Patriot; or, Musical Folly. Comedy, by Francis Lynch. Acted at Lincoln's - Inn - Fields, 8vo. 1737.

Indian Emperor; or, The Conquest of Mexico by the Spaniards. T.C. by J. Dryden, 4to. 1677. This play is a sequel to the *Indian Queen*. It is written in heroic verse, the plot is taken from the several historians who have written on this affair, and met with great success in the representation.

The Indian Emperor; or, The Conquest of Peru by the Spaniards. Tra. by Francis Hawling.

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Hawling. This was acted in the year 1728.

Indian Queen. Trag. by Sir Robert Howard and Mr. Dryden, fol. 1665.

The Indiscreet Lover. C. by Abraham Portal. Acted at the King's Theatre in the Haymarket, for the benefit of the British Lying-Inn Hospital, in Brownlow-street, 8vo. 1768.

The Inflexible Captive. by Miss Hannah More, 8vo. 1774. This is on the story of *Regulus*, and was acted one night at Bath.

The Informers Outwitted. A Tragi-comical Farce, Anonymous. This piece was never acted, but was printed in 1738, 8vo.

Ingratitude of a Commonwealth ; or, The Fall of Caius Martius Coriolanus. T. by N. Tate. Acted at the Theatre Royal, 4to. 1682. This play is founded on Shakspeare's *Coriolanus*.

Injur'd Innocence. Trag. by Fettiplace Bellers, 8vo. 1732. Acted at the Theatre Royal in Drury-Lane, with some success.

Injur'd Love ; or, The Cruel Husband. Trag. by N. Tate, 4to. 1707. This tragedy was prepared for the stage, but was never performed.

Injur'd Lover ; or, The Lady's Satisfaction. C. Acted at Drury-Lane, 4to. N. D.

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The Injur'd Lovers ; or, The Ambitious Father. Tr. by W. Mountfort. Acted at Drury-Lane, 4to. 1688. This play met with but indifferent success, and indeed seems not to have merited better.

The Injur'd Princess ; or, The Fatal Wager. Tragi-Com. by T. Durfey. Acted at the Theatre Royal, 4to. 1682. The foundation and some part of the language of this play is taken from Shakspeare's *Cymbeline*.

Injur'd Virtue ; or, The Virgin Martyr. Trag. by Benj. Griffin, 12mo. 1715. Acted at Richmond by the Duke of Southampton and Cleveland's servants. The scene, Cæsarea.

The Inner Temple Masque ; or, Masque of Heroes, by Thomas Middleton, 4to. 1619.

The Inner Temple Masque, by Wm. Browne, performed about the year 1620.

Innocence Betray'd ; or, The Royal Impostor, by Messieurs Daniel Bellamy, sen. and jun. 8vo. 1746. This piece was never acted.

Innocence Distress'd ; or, The Royal Penitents. Trag. by Mr. Gould, 8vo. 1737. This play was never acted.

The Innocent Mistress. Com. by Mrs. M. Pix, 4to. 1697. This play was acted at

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at the Theatre in Little Lincoln's-Inn-Fields, and in the summer season, yet met with very good success.

The Innocent Usurper; or, *The Death of the Lady Jane Gray*. Trag. by J. Banks, 4to. 1694. This play was prohibited the stage on account of some mistaken censures and groundless insinuations that it reflected on the government. The author in his dedication, however, has vindicated himself from that charge, by setting forth, that it was written ten years before, so that it could not possibly have been meant to cast a reflection on the present government. It is far from being the worst of his dramatic writings; and although it falls short of Mr. Rowe's Tragedy on the same story, yet it excells it with respect to the *pathos*, and a strict adherence to historical fact. The plot is built on the sufferings of that fair unfortunate victim to the ambition of her relations; and the scene lies in the Tower.

The Inoculator Com. by George Saville Carey, 8vo. 1766.

The Inquisition. F. by J. Philips, 8vo. 1717. This piece was never performed, but is supposed to be acted at Child's Coffee-house, and

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the King's Arms Tavern in St. Paul's Church-yard. The subject of it is the controversy between the Bishop of Bangor and Dr. Snape.

The Insatiate Countess. Trag. by J. Marston, 4to. 1603.

*The Insignificant*s. Com. of five acts, by Dr. Bacon, 8vo. 1757.

The Insolvent; or, *Filial Piety*. Trag. by Aaron Hill. Acted at the Haymarket, 8vo. 1758. This play was altered by Mr. Hill from an old manuscript play, called, *The Guiltless Adulteress*, which had long been in the hands of the managers of Drury-Lane, and was supposed to have been written by Sir Wm. Davenant.

The Institution of the Order of the Garter. Dramatic Poem, by Gilb. West, 4to. 1742. This piece was never intended for the stage, yet is truly dramatic, and has many very good things in it. It is republished in Dodfley's Collection of Poems in six volumes, 12mo. Dr. Johnson observes, that this piece is written with sufficient knowledge of the manners that prevailed in the age to which it is referred, and with great elegance of diction; but for want of a process of events, neither knowledge nor elegance

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gance preserve the reader from weariness.

The Institution of the Garter; or, Arthur's Round Table restored. Masque. Acted at Drury-Lane, 1771. This is partly an alteration by Mr. Garrick of the preceding.

An Interlude between Jupiter, Juno, and Mercury, by Henry Fielding, 1743. This piece was never performed, it being only an introduction to a projected comedy, intituled, *Jupiter upon Earth*.

A New Interlude of Impaciente Poverté, newlye Imprinted. M. V. L. X. (we suppose 1560.) 4to. This piece is in metre, and in the old black letter.

An Interlude of Welth and Helth, full of Sport and mery Pastyme. Printed 8vo. in the old black letter, without date.

The Interlude of Youth. 4to. 1565. This is an old, serious, moral, and instructive piece, written in verse, and printed in the black letter.

The Intrigues at Versailles; or, A Jilt in all Humours. Com. by T. Durfey. Acted at Lincoln's-Inn-Fields, 4to. 1697. This play did not meet with so much success as the author expected from it, and in his dedication he condemns the taste of

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the town for preferring others of his plays before it. It is, however, like most of his pieces, a complication of plagiarisms. *Tornezre's* disguising himself in women's cloaths, and his mistress's husband (Count Bri-fac) falling in love with him in that habit, is borrowed from a novel, called *The Double Cuckold*; and the character of *Vandosin* appears to be a mixture of Wycherley's *Olivia* in *The Plain Dealer*, and Mrs. Behn's *Myrtilla*, in *The Amorous Jilt*. Scene, Versailles.

The Intriguing Chambermaid. A Ballad Farce, by H. Fielding, 8vo. 1733. This piece is borrowed almost entirely from the *Dis-sipateur*. It was performed at Drury-Lane with good success.

The Intriguing Courtiers; or, The Modish Gallants. Comedy, Anonymous, 8vo. 1732. It was never performed any where; but seems to have been occasioned by some pieces of gallantry in the amorous history of the English court at that time.

The Intriguing Milliners; or, Attorney's Clerks. Far. 1738. This is merely a burlesque; and although anonymous, was written by Mr. Robinson, of Kendal.

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The Invader of his Country; or, *The Fatal Resentment*. Trag. by John Dennis. Acted at Drury-Lane, 8vo. 1720. This is an alteration of Shakspeare's *Coriolanus*, and was unsuccessful in its representation. The author, in a dedication to the Duke of Newcastle, makes a formal complaint against the players for not doing him justice. First, in producing his play on a Wednesday, which occasioned his benefit to fall upon a Friday. "Now, says he, my Lord, Friday is not only the very worst day of the week for an audience; but this was the particular Friday when a hundred persons, who designed to be there, were either gone to meet the king, or preparing here in town to do that duty which was expected from them at his arrival."

The Invasion. Farce, 8vo. 1759. This piece was never acted, nor intended for the stage, but is only a ridicule on the unnecessary apprehensions some persons entertained on account of the threatened invasion of the flat-bottomed boats from France on the coast of England in that year.

The Invasion; or, *A Trip to Brighthelmstone*. Farce, by F. Pilon. Acted at Covent-Garden, 8vo. 1778.

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This was performed with considerable success.

Ion. Tragedy, translated from Euripides, by R. Potter, 4to. 1781.

John, King of England. Dramatic Piece, by Bishop Bale.

King John. Trag. by William Shakspeare, fol. 1623. This is the genuine work of our matchless bard. The plot is from the English historians; and the scene lies in England, and sometimes in France. Dr. Johnson observes, that though it is not written with the utmost power of Shakspeare, it is varied with a very pleasing interchange of incidents and characters. The lady's grief is very affecting; and the character of the bastard contains that mixture of greatness and levity, which our author delighted to exhibit.

King John and Matilda. Trag. by Robert Davenport. Acted at the Cockpit, Drury-Lane, 4to. 1655. This play was acted with great applause, and was published by one Andrew Pennycuicke, who himself acted the part of *Matilda*, no women having at that time ever appeared on the stage. The plot is taken from some circumstances in the same reign with the foregoing

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foregoing play, and the scene laid in England.

John the Baptist. An Interlude, by Bishop Bale, 4to. 1538. This was the second dramatic piece printed in England; it is in metre, and in the old black letter, and the full title is as follows: A brefe Comedie or Interlude of Johan Baptyste's preachyng in the Wylderneffe, openyng the craftye Assaultes of the Hypocrytes, wyth the gloryouse Baptyfme of the Lord Jesus Christe.

Jonas. Trag. by Ralph Radcliff. Not printed.

Joseph Andrews. Farce, by Robert Pratt. Acted at Drury-Lane, for Mr. Benfley's benefit, 1788. Not printed.

Jovial Crew; or, The Devil turned Ranter. An Interlude full of pleafante myrth. Anonymous 4to. 1598.

The Jovial Crew; or, The Merry Beggars. Com. by Richard Brome. Acted at the Cockpit, Drury-Lane, in the year 1641, 4to. 1652. This play met with great success at its first appearance, and was frequently revived and performed with the same applause; it was afterwards altered into a Ballad Opera, by the addition of several songs by Mr. Roome and Sir William

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Young, and brought on the stage with its former title at Drury-Lane Theatre in the year 1732, in which form it was since revived at Covent-Garden, where it took a very successful run for several nights together, and afterwards brought many crowded houses.

A Journey to Bristol; or, The Honest Welchman. F. by John Hipperfley, 1729. This is but an indifferent piece. It was performed at Lincoln's-Inn-Fields Theatre, but with very little success.

Iphigenia. Trag. by J. Dennis, 4to. 1700. This was brought on at Lincoln's-Inn-Fields, but was damned.

Iphigenia in Aulis. Tra. translated from Euripides, printed in 8vo. 1780, with three other pieces from the same outhor

Iphigenia in Tauris. Tr. translated from Euripides, by Gilb West, Esq. 4to. 1749.

Irene; or, The Fair Greek. Trag. by Charles Goring. Acted at Drury-Lane, 4to. 1708. This play is founded on the celebrated story of the Sultan Mahomet, who being reproved by his grantees for giving too indulgent a loose to his passion for a beautiful Greek named *Irene*, who was his favourite

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rite mistress, to the neglect of his state affairs and the prejudice of his empire, took off her head with his own hand in their presence, as an atonement for his guilt.

Irene. Trag. by Samuel Johnson. Acted at Drury-Lane, 8vo. 1749. This is the only dramatic piece among all the writings of this celebrated author. It is founded on the same story with the foregoing; the author, however, has taken some trifling liberties with the history, *Irene* being here made to be strangled by order of the Emperor, instead of dying by his own hand. The unities of time, place, and action are most rigidly kept up, the whole coming within the time of performance, and the scene which is a garden of the Seraglio, remaining unmoved through the whole of the play. The language of it is, like all the rest of Dr. Johnson's writings, nervous, sentimental, and poetical. Yet, notwithstanding these perfections, assisted by the united powers of Mr. Garrick, Mr. Barry, Mrs. Pritchard, and Mrs. Cibber, all together in one play, it did not meet with the success it merited, and might justly have expected.

Ireland Preserv'd; or,

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The Siege of Londonderry. Tragi-Com. Written by a gentleman, who was in the town during the whole siege. Printed at Dublin, 8vo. 1738-9. This play was written by John Michelborne, one of the governors of Londonderry during the siege of it.

Irish Hospitality; or, Virtue Rewarded. Com. by C. Shadwell, 12mo. 1720. This is one of five plays by this author, which were written for the latitude of our sister island, and were all performed in Dublin with great applause.

The Irish Fine Lady. F. by Charles Macklin. Acted at Covent-Garden one night only, Nov. 28, 1767. Not printed.

The Irish Masque at Court. By Ben Jonson, fol. 1640.

The Irish Widow. Com. of two acts, by David Garrick, Esq. Acted at Drury-Lane, 8vo. 1772. The intention of this piece seems to have been merely to introduce Mrs. Barry to the public in a new light, and was very successfully executed.

The Iron Age. An History, in two parts, by Tho. Heywood, 4to 1632. The first part includes from the rape of *Helen*, to the death of *Ajax*, &c. The second from the death of *Penthesilea*,

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Penthesilea, to that of most of the Grecian leaders in that war.

Isabella; or, *The Fatal Marriage*. Play, altered from Southerne, by David Garrick, Esq. 8vo. 1758.

The Island of Slaves. Com. of two acts, 1761. This is little more than a literal translation of the *Isles des Esclaves* of M. Marivaux.

The Island Princess. Tr. Com. by Beaumont and Fletcher, fol. 1647.

The Island Princess. Tr. Com. by Nahum Tate, altered from Beaumont and Fletcher, and acted at the Theatre Royal, 4to. 1687.

The Island Princess; or, *The Generous Portuguese*. Opera, by P. A. Motteux, 4to. 1699. This is only the principal parts of Fletcher's *Island Princess* formed into an Opera, and performed at the Theatre Royal. The scene lies in the Spice Islands; and the music was composed By Mr. Daniel Purcell, Mr. Clarke, and Mr. Leveridge.

The Island Queens; or, *The Death of Mary, Queen of Scotland*. Tragedy, by J. Banks, 4to. 1684. This piece was prohibited the stage, for which reason the author thought proper to publish it, in defence of himself and his tragedy. The story is founded on the

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Scotch and English histories, to which the author has closely and impartially adhered, and well preserved that power of affecting the passions which appears through all his works, and sometimes makes ample amends for want of poetry and language. It was reprinted in 1704, with the title of the *Albion Queens*; or, *The Death*, &c. To this edition are the names added of Wilks, Booth, Oldfield, Porter, &c. in the *Dramatis Personæ*. From which it seems that it was afterwards allowed the liberty of being performed.

The Island of St. Marguerite. Musical Entertainment. Performed at Drury-Lane, 1789. An indifferent piece.

The Islanders. Comic Opera, by Charles Dibdin. Acted at Covent-Garden, 8vo. 1780.

The Isle of Gulls. Com. by J. Daye. Acted at Black-Fryars, 4to. 1606. This is a very good play, and met with great success. The plot is taken from Sir Ph. Sidney's *Arcadia*.

The Italian Husband. Tr. by Edward Ravenscroft, 4to. 1698. Acted at Lincoln's-Inn-Fields. The story of this play is barbarous and bloody, and the villainy carried on to bring about the catastrophe, deep and horrid;

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horrid ; but the piece itself has little merit.

The Italian Husband ; or, The violated Bed avenged. A moral drama. By Edward Lewis, M. A. 8vo. 1754. This performance was never acted ; for no theatre past or present would have received it.

The Jubilee. Dramatic Entertainment, by David Garrick, Esq. Acted at Drury-Lane, 1769. Not printed. A spectacle rendered interesting by mute representations of a principal scene in each of the plays of Shakspeare. These groups were originally designed to form a part of the real Jubilee at Stratford. That attempt, however, having failed ridiculously, leaving Mr. Garrick, the steward and inventor of it, several hundred pounds out of pocket, by means of the present exhibition (which was Mr. Wilson the portrait-painter's contrivance) he at once reimbursed himself, and more successfully entertained the public for upwards of ninety evenings in the first season of the piece.

The Judgment of Paris, A Masque, by Wm. Congreve, 4to. 1701. This is a very pretty piece of poetry, and is now frequently

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performed to music, by way of an *Oratorio*.

The Judgment of Paris. An Entertainment of five Interludes, by Abraham Langford, 8vo. 1730.

The Judgment of Paris ; or, The Triumph of Beauty. Pastoral Ballad Opera of one act, performed at Lincoln's - Inn - Fields, 8vo. 1731.

The Judgment of Paris. An English Burletta in two acts, by Dr. Ralph Schomberg. Performed at the Haymarket with that degree of success that commonly attends our author's literary undertakings, 8vo. 1768.

Julia ; or, The Italian Lover. Tra. by Mr. Jephson. Acted at Drury-Lane, 1787. The language and sentiments of this play are elevated, and often sublime.

Juliana, Princess of Poland. Tragi-Com. by John Crowne, 4to. 1671. Acted at the Duke of York's Theatre.

Julius Cæsar. Trag. by Alexander, earl of Sterling, 4to. 1604. This is much the most regular dramatic piece of this noble author, at least in respect to the unity of action ; he has run into the very same fault which Shakspeare had done before

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before him, viz. the not closing the piece with the most natural and affecting catastrophe, the death of Cæsar. Shakspeare, however, has made a noble use of his conspirators, and has drawn the characters of *Anthony*, *Brutus*, and *Cassius*, in a manner that gives delight even in despite of the non-necessity of continuing the story. But this author has rendered them so cold and languid, that the reader is apt to wish he had sacrificed them all at once to the manes of the murdered emperor. His style is sententious, yet neither pure nor correct, for which however his lordship pleads his country.

Julius Cæsar. Trag. by W. Shakspeare, fol. 1623. The story of this tragedy is from history. The speeches of *Brutus* and *Anthony* over *Cæsar's* body are perhaps the finest pieces of oratory in the English language, the first appearing unanswerable till the second comes to overthrow its effect; nor can there be a finer scene of resentment and reconciliation between two friends, than that of *Brutus* and *Cassius* in the 4th act. The duke of Buckingham, however, aware of the faults we took notice of in regard to the catastrophe, has divided

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the two revolutions in this piece, and formed out of them two plays; the one called *Julius Cæsar*, the other *Marcus Brutus*. Under the account of the latter, the reader will find the reason why neither of them came on the stage.

Julius Cæsar. Trag. by J. Sheffield, duke of Buckingham, with a prologue and chorus, 4to. 1722.

Jupiter and Alcmena. C. Opera, performed at Covent-Garden, 1781. This child of many authors, which owes its origin to Greece, was adopted by Plautus, and by many other writers since his time. This piece was well performed, and well received.

The Junto; or, The interior Cabinet laid open. A state Farce, 8vo. 1770. A despicable political catch-penny.

The Furor. Farce, by W. B. formerly of St. John's-College Cambridge, 8vo. 1718. Never acted.

The Just General. Tra. Com. by Cosmo Manuche, 4to. 1652. This piece was intended for the stage, but never acted. Yet, although it was a first attempt of the author's, it is very far from contemptible.

The Just Italian. Tragi-Com. by Sir W. Davenant. Acted

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Acted at Black-Fryars, 4to. 1630.

Justice Triumphant; or, *The Organ in the Sads.* F.

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KENSINGTON Gardens; or, *The Pretenders.* Com. by John Leigh, 8vo. 1720. This was acted at Lincoln's-Inn-Fields play house, with some success.

The Kentish Election. C. by L. N. 8vo. 1735.

The Kentish Barons. Op. by the Hon. Francis North. Acted at the Haymarket, 1791. The fable of this Opera nearly borders upon tragedy, as it approaches the provinces of terror and pity. This play, though it has many faults, has much merit, and these were discriminated by the audience.

A Key to the Lock. Com. of two acts, by Mr. O'Keeffe, Acted at the Haymarket, 1788, with little applause.

The Kind Keeper; or, *Mr. Limberham.* A Com. by J. Dryden. Acted at the Duke's Theatre, 4to. 1680. This play was intended as an honest satire against the crying sin of keeping; but in short it exposed the keeping part of the town in so just a manner, and set them in so ridiculous a light, that unable to stand the lash of the poet's pen, aided by the force of comic represen-

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of three acts, 8vo. 1747. This piece relates to some proceedings then transacted in a village near London.

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tation, they found means to stop the play after a run of only three nights.

King and no King. Tra. Com. by Beaumont and Fletcher, 4to. 1619. This play was very roughly handled by Rymer; but, as he dealt no less severely with the works of the immortal Shakspeare, his censures ought to have but little influence over our opinions; and this piece amongst others stands up in evidence against his judgment, it having always met with success whenever acted or revived. For a further account of it, see a criticism on it by Dryden, in the preface to his *Troilus and Cressida*.

The King, and the Miller of Mansfield. Farce, by R. Dodsley. Acted at Drury-Lane, 8vo. 1737. The plot of this little piece is built on a traditional story in the reign of our King Henry II. The author, however, has made a very pleasing use of it, and wrought it out in a truly dramatic conclusion. The dialogue is natural; yet elegant; the satire poignant, yet genteel; the sentimental parts such as do honour

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honour both to the head and heart of its author, and the catastrophe though simple, yet affecting, and perfectly just.

King Arthur ; or, *The British Worthy*. A Dramatic Opera, by John Dryden. Acted at the Queen's Theatre, 4to. 1691. This play is a kind of sequel to the *Albion* and *Albanus* of the same author, and seems to have been written rather for the sake of the singing and machinery, than with a view to the more intrinsic beauties of the drama, the incidents being all extravagant, and many of them very puerile. The whole affair of the *Enchanted Wood*, and the other wonders of *Osmond's* art, are borrowed from Tasso, who has made his *Rinaldo* perform every thing that *Arthur* does in this play. The fabulous history of this prince is to be met within *Geoffrey of Monmouth*, as also in the first volume of *Tyrrel's History of England*. The scene lies in Kent. The genius of Dryden, however, struggles through the puerilities with which the story of our legendary prince is encumbered. The contrast of character between *Philadelph*, a genteel aerial spirit, friendly to the Christians, and *Grimbald*, a fierce earthy

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goblin, engaged on the adverse party, is not only well designed, but executed with the hand of a master.

King Arthur ; or, *The British Worthy*. Dram. Opera, altered by David Garrick. Acted at Drury-Lane, 8vo. 1770.

King Charles I. Trag. by W. Havard, 8vo. 1737. This piece was performed at the Theatre in Lincoln's-Inn-Fields with very good success ; and indeed there are some parts of it which seem to approach as near to the style of Shakspeare, as any of the attempts that have been made to imitate him.

The King's Entertainment at Welbeck in Nottinghamshire, a feat of the earl of Newcastle, at his going to Scotland in 1633, by Ben Jonson, fol. 1640.

Kensington Gardens ; or, *The Walking Jockey*. Interlude, by Mr. Cobb. Acted at the Haymarket, 1781. Not printed.

A Knack how to Knowe an honest Man. A pleasant conceited Comedie, several times acted. Anonym. 4to. 1596.

The Knight of Malta. Tragi-Com. by Beaumont and Fletcher, fol. 1647. Scene, Malta.

The Knight of the Burning Pestle. Com. by Beaumont

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mont and Fletcher, 4to. 1613, 4to. 1635. It appears to have been written in 1611, and not well received, when acted on the stage. The names of Beaumont and Fletcher are not on the title-page of the first publication of it.

The Knights. Com. of two acts, by Samuel Foote, 8vo. 1754. This piece made its first appearance at the Little Theatre in the Haymarket, about the year 1747, and at that time terminated with a droll concert of vocal music between two cats, in burlesque of the Italian comic Operas. As this, however, was only temporary, the author, to adapt it more properly to true dramatic taste, and render it a more perfect Farce, has wound up a conclusion for it, which, however, even as it now stands, is scarcely so conclusive or so natural as it could be wished. This fault, however, is amply made amends for by its possessing in the highest degree a much more essential excellence of comedy, viz. great strength of character, and the most accurate and lively colouring of nature. His two knights, Sir Penurious Tryfle and Sir Gregory Gazette, the first of which has the strongest passion for perpetually enter-

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taining his friends with a parcel of stale trite insignificant stories, and the latter, who is possessed with a most insatiable thirst for news, without even capacity sufficient to comprehend the full meaning of the most familiar paragraph in a public Journal, are very strongly painted. The first of them received additional life from the admirable execution of the author in his representation of the character, in which indeed it has been reported, that he mimicked the manner of a certain gentleman in the West of England; and the other seems to have afforded a hint to a writer since, viz. Mr. Murphy, in his *Upholsterer*, to expatiate still more largely on this extravagant and absurd kind of folly. His other characters of *Tim* and *Miss Suck*, with the scene of courtship introduced between them, though not absolutely new in the first conception, yet are managed after a new manner, and always give great entertainment in the representation. It was acted at Drury-Lane.

The Knot of Fools. Play, acted in the year 1613.

Know your own Mind. Com. by A. Murphy, Esq. Acted at Covent-Garden, 1777, with considerable success, 8vo. 1778.

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L A CONTADINA IN CORTE. Comic Op. acted at the King's Theatre, in the Haymarket, 1782. This piece was formerly brought on the stage as a ballad by Vestris; but now fresh set to music principally by Sacchini, in a manner worthy of that composer.

The Ladies Choice. Petite Piece, of two acts, by Paul Hiffernan, performed at Covent-Garden, 8vo. 1759. It was acted a few nights, but with no success.

The Ladies Frolick. Op. altered from *The Jovial Crew*, by James Love. Acted at Drury-Lane, 1770. Not printed.

The Ladies of the Palace; or, The New Court Legacy. Ballad Opera, of three acts, 8vo. 1735. Court Scandal.

Lady Alimony; or, The Alimony Lady. Com. Anonymous, 4to. 1669. Said in the title-page to be duly authorized, daily acted, and frequently followed.

The Lady Contemplation. Com. in two parts, by the Duchess of Newcastle, fol. 1662. Three scenes in the first, and two in the second part, were written by the Duke.

The Lady Errant. Tragi-Com. by W. Cartwright, 8vo. 1651. This was by some esteemed an excellent comedy.

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Lady Jane Grey. Trag. by N. Rowe. Acted at Drury-Lane, 4to. 1715. This is an admirable play, and frequently performed with success to this day.

The Lady of May. Masq. by Sir Philip Sidney. This piece was presented to Q. Elizabeth in the gardens at Wandstead in Essex, and is printed together with some poems at the end of the *Arcadia*.

The Lady of the Manor. Com. Op. by Dr. Kenrick. Acted at Covent-Garden, 8vo. 1778.

The Lady of Pleasure. C. by Ja. Shirley. Acted at Drury-Lane, 4to. 1637.

The Lady's last Stake; or, The Wife's Repentment. C. by C. Cibber. Acted at the Haymarket, 4to. 1707. This is very far from a bad comedy. The manners, the style, and many of the incidents, are original, and do honour to their author.

The Lady's Privilege. Com. by Hen. Glapthorne. Acted at Drury-Lane, and twice at Whitehall before their Majesties, 4to. 1640.

The Lady's Revenge; or, The Rover Reclaim'd. Com. by Wm. Popple, Esq. Acted at Covent-Garden, 8vo. 1734.

The Lady's Tryal. Tra. Com. by John Ford. Acted at Drury-Lane, 4to. 1639.

1639. The scene lies in Genoa.

The Lady's Triumph. C. Opera, by Elk. Settle, 12mo. 1718. This piece was performed by subscription at the Theatre in Lincoln's-Inn-Fields.

The Lady's Visiting Day. Com. by Charles Barnaby, 4to. 1701. Acted at Lincoln's-Inn-Fields.

The Lame Lover. Com. by Samuel Foote. Acted at the Haymarket, 8vo. 1770. This piece, though little inferior to any performance of the same writer, did not meet with equal success.

The Lancashire Witches. Com. by Thomas Heywood, Acted at the Globe, 4to. 1634. The foundation of this piece in general is an old English novel; but that part of it in which *Whetstone*, through the means of his aunt, revenges himself on *Arthur*, *Shakstone*, and *Bantam*, for having called him *Bastard*, is borrowed from the history of John Teutonicus, a German, who was a known bastard and a noted magician.

The Lancashire Witches, and Teague O'Divelly the Irish Priest. Com. by T. Shadwell. Acted at the Duke's Theatre, 4to. 1682. This play is in some measure on the same foundation with the foregoing one. It

was, however, written in the time of high contests between the *Whig* and *Tory* parties, and therefore met with strong opposition from the Papists, on account of the character of *Teague O'Divelly*.

Landgartha. Tragi-Com. by Henry Burnell, 4to. 1641. Acted at Dublin, with great applause. The plot is founded on the Swedish history, being the conquest of Fro (or Frollo) king of Sweden, by Regner (or Reyner) king of Denmark, with the repudiation of Regner's Queen Langartha.

The Languishing Lover; or, An Invocation to Sleep. A Musical Interlude, by D. Bellany, 12mo. 1746.

The Late Revolution; or, The Happy Change. Tr. C. Acted throughout the English dominions, in the year 1688, 4to. 1690. It is said in the title-page to be written by a person of quality. From the time in which this piece was produced, it will readily be concluded to be, as it really is, intirely political.

The Law against Lovers. Tragi-Com. by Sir Wm. Davenant, fol. 1673. This play is a mixture of the two plots of Shakspeare's *Measure for Measure*, and *Much ado about Nothing*.

The Laws of Candy. Tr. Com.

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Com. by Beaumont and Fletcher, fol. 1647. This is one of the most indifferent of these authors plays, and has not been acted for many years.

The Law of Lombardy. Trag. by Robert Jephson. Acted at Drury-Lane, 8vo. 1779. This play, which in its plot resembles *Much ado about Nothing*, was not very successful. It was acted nine nights, and then laid aside.

Law Tricks; or, Who would have thought it? C. by John Day. Acted by the children of the Revels, 4to. 1608. This is an admirable play.

The Lawyers Feast. Far. by Ja. Ralph, 8vo. 1744. This little piece was performed at the Theatre Royal in Drury-Lane, with some success.

The Lawyers Fortune; or, Love in a hollow Tree. C. by William, lord Viscount Grimstone, 4to. 1705. This piece is certainly full of absurdities; but some indulgence ought to be allowed it, when it shall be known that the author was but thirteen years of age at the time he wrote it; and so conscious did his modesty and good sense afterwards render him of its numerous deficiencies, that as far as was in his power he attempted to

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buy in the impression. In consequence of an election, however, at St. Alban's, where his lordship stood for candidate, the old duchess of Marlborough, who was a strong opponent to his interest, caused a new edition of it to be printed at her own expence, and dispersed among the electors, with a frontispiece, in which his lordship was represented as an elephant dancing on a rope. This edition also he bought up as nearly as he was able, but could not succeed so far as to prevent some of the copies from getting into the world. The scene lies in a country town.

The Lawyers. Comedy, by Mr. Williamson. Acted at the Haymarket, 1783. This is a good moral comedy, was well received, and drew tears from every corner of the house.

Of Lazarus rais'd from the Dead. A Comedy, by Bishop Bale.

King Lear. The full title of this play, in the original edition, stands thus: "M. William Shakspeare his true Chronicle History of the Life and Death of King Lear and his three daughters; with the unfortunate life of Edgar, Sonne and Heire to the Earle of Gloucester, and his fullen and assumed

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assumed humour of *Tom of Bedlam*. As it was played before the King's Majesty, at Whitehall upon St. Stephen's night in Christmas hollidaies. By his Majesties servants, playing usually at the Globe on the Bankside." 4to. 1608. This play is founded on the English history, and is one of the Chef d'Oeuvres of this capital master. The distinction drawn between the real madness of the king, and the feigned frenzy of *Edgar*, is such, as no pen but his own was capable of. The quick, hasty, choleric disposition of *Lear*, supported in the midst of tenderness, distress, and even lunacy, and the general tenor of his whole conversation, which even in all the wild extravagant ramblings of that lunacy still tend as towards a centre to the first great cause of it, the cruelty of his daughters, is painting only to be reached by Shakspeare's happy pencil. In a word, to attempt to enumerate all its beauties, would take a larger portion of our work, than the destined limits of it would permit. The play, however, as it is now acted, is only an alteration of the original piece, made by N. Tate. Dr. Johnson says, "this play is deservedly celebra-

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ted among the dramas of Shakspeare. There is perhaps no play which keeps the attention so strongly fixed; which so much agitates our passions and interests our curiosity. The artful involutions of distinct interests, the striking opposition of contrary characters, the sudden changes of fortune, and the quick succession of events, fill the mind with a perpetual tumult of indignation, pity and hope. There is no scene which does not contribute to the aggravation of the distress or conduct of the action, and scarce a line which does not conduce to the progress of the scene. So powerful is the current of the poet's imagination, that the mind, which once ventures within it, is hurried irresistibly along. On the seeming improbability of *Lear's* conduct, it may be observed, that he is represented according to histories at that time vulgarly received as true. And, perhaps, if we turn our thoughts upon the barbarity and ignorance of the age to which this history is referred, it will appear not so unlikely as while we estimate *Lear's* manners by our own. Such preference of one daughter to another, or resignation of dominion on such conditions, would be

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be yet credible, if told of a petty prince of Guinea or Madagascar. Shakspeare, indeed, by the mention of his earls and dukes, has given us the idea of times more civilized, and of life regulated by softer manners; and the truth is, that though he so nicely discriminates, and so minutely describes the characters of men, he commonly neglects and confounds the characters of **ages** by mingling customs ancient and modern, English and foreign."

King Lear. Tragedy, by N. Tate. Acted at the Duke's Theatre, 4to. 1681. This is only an alteration of Shakspeare's Lear; but it now stands forward, and is constantly acted instead of the original.

The History of King Lear. by George Colman. Acted at Covent-Garden, 8vo. 1768. A judicious alteration of the two foregoing pieces.

L'Eroe Cinese. Serious Opera, performed at the Haymarket, 1782. The words by Metastasio, and the music, which was entirely new and excellent, by Signor Rauzzina.

The Learned Ladies. C. by Ozell. A translation only of the Femmes Sçavantes of Moliere.

The Legacy; or, The Fortune-Hunter. Com. trans-

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lated from the French, and printed in Foote's Comic Theatre.

Lethe. Dramatic Satire, by David Garrick. Acted at Drury-Lane, 8vo. 1748. This piece consists only of a number of separate characters, who, coming by Pluto's permission to drink of the waters of forgetfulness, relate to Æsop, who is appointed the distributor of these waters, the several particulars which constitute the distinguishing parts of their several dispositions. In the execution of this design, there is scope given for very keen and poignant satire on the reigning follies of the age. Yet so true is it, that the stricken deer will ever weep, and the galled jade wince, that notwithstanding the wit and sensible manner in which this satire is conveyed, notwithstanding besides the admirable performance of the piece, in which the author himself, during its first run, acted no less than three of the characters, it met with considerable opposition; nor was it till some time after that it made its stand firmly, and became, as it now is, one of the constant and regular petite pieces of the English stage. It is, however, considerably altered by the dress it now appears in,

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in, and, in the latter editions, Mr. Garrick added a new character called Lord Chalkstone.

The Letter Writers ; or, A New Way to Keep a Wife at Home. Com. by Henry Fielding, 8vo. 1732. This play was acted at the Little Theatre in the Haymarket with some success ; but, like the rest of that author's larger dramatic pieces, has never been revived since its first run. In short, Fielding's happy turn of humour, more especially for scenes in lower life, rendered almost all his farces successful, but was not so well adapted to the more elegant parts of genteel and regular comedy.

The Levee. Farce, by John Kelley, Esq. 8vo. 1741. This piece was never acted, being denied a licence by the inspector of farces.

The Levellers Levell'd ; or, The Independents' Conspiracy to rout Monarchy. An Interlude, written by Mercurius Pragmaticus, 4to. 1647. The author of this piece is unknown ; but the very title of it implies him to have been a warm royalist.

Leucothœ. Dram Poem, by Isaac Bickerstaffe, 8vo. 1756. This little piece, which was never acted, nor seems intended by the author for representation, is a kind of tragicopera, founded

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on the story of Apollo's love for Leucothœ, the daughter of Orchamus, king of Persia.

The Libertine. Trag. by Thomas Shadwell. Acted by their Majesties servants, 4to. 1676. This play met with great success, and is by some esteemed one of the best of this author's writings. It is on a subject which has employed the pens of the first-rate writers in different languages, there being, besides this, two French plays on the story (one by Corneille, the other by Moliere), one Italian, and one Spanish.

The Libertine. Trag. by Ozell. This is only a translation of Moliere's play on the same subject.

The Libertine ; or, Hidden Treasure. Com. translated from the French, and printed in Foote's Comic Theatre.

Liberty Asserted. Trag. by J. Dennis, 4to. 1704. This play was acted with great success at the Theatre in Lincoln's - Inn - Fields, and is dedicated to Anthony Henley, Esq. to whom the author owns himself indebted for the happy hint upon which it was formed.

Liberty Chastiz'd ; or, Patriotism in Chains. Tragicomi-political Farce, as it was performed by M——s S——ts in the year 1268.
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Modernised by Paul Tell-Truth, Esq. 8vo. 1768. This, we believe, is a production of George Saville-Carey.

Liberty-Hall. Opera, by Mr. Dibdin. Acted at Drury-Lane, 1785. This piece has great merit.

The Life and Death of Captain Thomas Stukeley, with his Marriage to Alderman Curteis Daughter, and valiant ending of his Life at the Battaile of Alcazar, 1605, 4to. b. l.

Like Master like Man. C. of two acts, performed at Smock-Alley, 12mo. 1770. Taken from Vanbrugh's Mistake, and printed at Dublin.

Like Will to like, quoth the Devil to the Collier. An Interlude, by Ulpian Fulwell, 4to. 1587. This is entirely a moral piece, printed in the old black letter, the prologue written in alternate verse, and the whole piece in rhyme.

Lilliput. A Dramatic Entertainment, by David Garrick, Esq. Acted at Drury-Lane, 8vo. 1757. This piece was acted by children.

Lingua; or, The Combat of the Tongue and the Five Senses for Superiority. A serious comedy. Anon. 4to. 1607.

Lionel and Clarissa. C. Op. by Isaac Bickerstaffe.

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Acted at Covent-Garden, 8vo. 1768. In this Opera, which was well received, the author boasts that he had borrowed nothing. It was afterwards altered, and acted at Drury-Lane with the new title of the School for Fathers.

The Litigants. Com. by Mr. Ozell, 12mo. 1715. This is no more than a translation from the Plaideurs of Racine.

The Little French Lawyer. Com. by Beaumont and Fletcher, fol. 1647. The plot of this play is taken from Gusman de Alfarache; or, The Spanish Rogue.

The Little Orphan of the House of Chao. A Chinese Trag. Translated from the French version of P. Du Halde's Description de l'Empire de la Chine, by Dr. Percy,

The Liverpool Prize. F. by F. Pilon. Acted at Covent-Garden, 8vo, 1779, with success.

The Livery Rake and Country Lass. A Ballad Opera, by Edward Phillips, 8vo. 1733. This was performed at the Haymarket with some success.

Locrine, the eldest Sonne of King Brutus, discoursing the warres of the Brittaines and Hunnes, with their discomforture; the Brittaines victory, with their accidents;

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dents ; and the death of Albanact. No lesse pleasant than profitable. Newly set foorth, overseene, and corrected by W. S. 4to. 1595. This play is one of those which have by some been considered as the production of Shakspeare, but more generally rejected.

Lodowick Sforza, Duke of Milan. Trag. by Robert Gomerfal, 12mo. 1633.

London Chanticleers. C. Anonym. 4to. 1659. This piece is rather an Interlude than a play, not even being divided into acts. It is entirely of the Basse Comedie of the French, the scene lying wholly among persons of the lowest rank. Yet it has a good deal of humour in it.

The London Cuckolds. C. by Edw. Ravenscroft. Acted at the Duke's Theatre, 4to. 1682. This play met with very great success, and has, till within a very few years past, been frequently presented on our stages ; particularly on Lord-Mayor's day, in contempt and to the disgrace of the city. It seems calculated only to please the upper galleries, being of a kind of humour too low for any thing above the rank of a chamber-maid or foot-boy to laugh at, and intermingled with a series of intrigue, libertinism, and

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lasciviousness, that nothing more virtuous than a common prostitute could fit to see without a blush. It is, however, at length totally banished from the stage.

The London Merchant ; or, The History of George Barnwell. Tra. by Geo. Lillo, 8vo. 1730. This play was acted at the Theatre Royal in Drury-Lane with great success. It is written in prose, and although the language is consequently not so dignified as that of the buskin is usually expected to be, yet it is well adapted to the subject it is written on, and exalted enough to express the sentiments of the characters, which are all thrown into domestic life. The plot is ingenious, the catastrophe just, and the conduct of it affecting. And no lesson can be surely more proper, or indeed more necessary, to inculcate among that valuable body of youths, who are trained up to the branches of mercantile business, so eminently estimable in a land of commerce, such as England. Mr. Gorges Edmund Howard says, that having communicated his play of *The Female Gamester* to Dr. Samuel Johnson, that gentleman observed, that he could hardly consider a prose tragedy as dramatic ; that it was difficult for the

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performers to speak it; that, let it be either in the middling or in low life, it may, though in metre and spirited, be properly familiar and colloquial; that many in the middling rank are not without erudition; that they have the feelings and sensations of nature, and every emotion in consequence thereof, as well as the great; that even the lowest, when impassioned raise their language; and that the writing of prose is generally the plea and excuse of poverty of genius.

The London Prodigal. C. by Wm. Shakspeare, 4to. 1605. Upon this play Mr. Malone observes, that one knows not which most to admire, the impudence of the printer in affixing our great poet's name to a comedy publicly acted at his own theatre, of which it is very improbable that he should have written a single line, or Shakspeare's negligence of fame, in suffering such a piece to be imputed to him, without taking the least notice of it.

Look about You. Comedy. Anony. Acted by the Lord High Admiral's servants, 4to. 1600. This is a very diverting play.

A Looking-Glass for London and England. Tragi-Com. by Thomas Lodge

and Robert Green, 4to. 1598.

Lord Blunder's Confession; or, Guilt makes a Coward. A Ballad Opera. Anonym. 8vo. 1733. This piece was never acted.

The Lord of the Manor. Comic Opera. Acted at Drury-Lane, 8vo. 1781. The author of this flimsy piece has kept himself concealed. It was, however, well set to music by Mr. Jackson, and met with some success.

Of the Lord's Supper, and Washing the Feet. A Comedy. This is one of the many religious dramas mentioned by bishop Bale as his own.

Lord Mayor's Day; or, A Flight from Lapland. A Pantomime, acted at Covent-Garden, 1782, and well received.

Lord Ruffel. Tragedy, by the Rev. Dr. Stratford. Acted at Drury-Lane, 1784, by a company of volunteers, and met with an indifferent reception.

Lord Ruffel. Trag. by Mr. Hayley. Acted at the Hay-market, 1784. This piece met with much approbation, and will probably continue to be an acting play.

Lorenzo. Trag. by Mr. Merry. Acted at Covent-Garden,

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Garden, 1791, and very well received.

The Lost Lady. Tragi-Com. by Sir W. Berkley, fol. 1639.

The Lost Lover; or, The Jealous Husband. Com. by Mrs. De la Riviere Manley. Acted at the Theatre Royal, 4to. 1696. Though this piece did not succeed on the stage, yet the dialogue of it is very genteel, and the incidents not uninteresting; and, indeed, if we make proper allowances for the sex of its author, the time it was written in, and its being a first essay in that arduous way of writing, it may very justly be confessed, that it deserved a much better fate than it met with.

The Lost Princess. Tra. by Murrough Boyle, Lord Vis. Blessington, 8vo. without date, but belongs to the writings of the present century.

The Lots. Com. translated from Plautus, by R. Warner, vol. V. 8vo. 1774.

The Lottery. Com. 8vo. 1728. This play was acted at the New Theatre in the Haymarket.

The Lottery. A Ballad Farce, by Henry Fielding, 8vo. 1731. This is a lively and entertaining piece, was acted at Drury-Lane with considerable success, and still remains on the list

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of acting farces, especially near the time of drawing the state lotteries, when the scene of the wheels, &c. in Guildhall gives great pleasure to the nightly residents of the upper regions of the theatre.

Love-à-la-Mode. Com. Anonym. 4to. 1663. This play, which was acted at Middlesex-house with great applause, is said in the title-page to have been written by a person of honour.

Love-à-la-Mode. F. by C. Macklin, 1760. This farce has never been wholly printed, but was brought on at the Theatre Royal in Drury-Lane, where after some struggles between two parties, the one prejudiced for, the other against its author, it at length made its footing good, and had a very great run, to the considerable emolument of the writer, who, not being paid as an actor, reserved to himself a portion in the profits of every night it was acted. The piece does not want merit with respect to character and satire, yet has the writer's national partiality carried him into so devious a path from the manners of the drama, as among four lovers who are addressing a young lady of very great fortune, viz. an Irish officer, a Scots baronet, a Jew broker,

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broker, and an English country 'squire, to have made the first of them the only one who is totally disinterested with respect to the pecuniary advantages apparent from the match. A character so different from what experience has in general fixed on the gentlemen of that kingdom, who make their addresses to our English ladies of fortune, that although there are undoubtedly many among the Irish gentlemen, possessed of minds capable of great honour and generosity, yet this exclusive compliment to them, in opposition to received opinion, seems to convey a degree of partiality, which every dramatic writer at least should be studiously careful to avoid. The Scotchman, and the English gentleman Jockey are, however, admirably drawn; but the thought of the catastrophe is borrowed from Theophilus Cibber's comedy of *The Lover*; and the character of the *Irishman* bears too much resemblance to Sheridan's *Capt. O'Blunder*, to entitle its being looked on as an entire original.

Love and Ambition. Tr. by Ja. Darcy, 8vo. 1732. This play was brought on the stage in Dublin, and met with some success.

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Love and a Bottle. Com. by Geo. Farquhar. Acted at Drury-Lane, 4to. 1699. This is a very sprightly and entertaining play; yet on account of the looseness of the character of *Roebuck* (which, however, is perhaps the best drawn rake we have ever had on the stage), and some other strokes of licentiousness that run through the piece, it has not been acted for many years past. The part of *Mockmode* seems to be borrowed from the *Bourgeois Gentilhomme* of Moliere.

Love and Duty; or, The Distress'd Bride. Trag. by John Sturmy, 8vo. 1722. Performed at the Theatre Royal, in Lincoln's-Inn-Fields.

Love and Duty. Trag. by John Slade, 8vo. 1756. It was acted one night at the Haymarket by the author and his friends.

Love and Folly. Serenata in three interludes, set to music by Mr. Galliard. Acted at the King's Theatre in the Haymarket, 4to. 1739.

Love and Friendship; or, The Rival Passions. As it was acted before the three mock kings, Phyz, Trunk, and Ush, 8vo. 1723. Printed at the end of a pamphlet, intituled, "To Diaboloumenon, or, The proceedings at

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at the Theatre Royal, in Drury-Lane."

Love and Friendship. Serenata, set to music by Mr. W. Defesch, 4to. 1734.

Love and Friendship; or, *The Lucky Discovery*. Com. 8vo. 1754. Never acted.

Love and Glory. Masq. by T. Philips, gent. set to music by T. Arne, and acted at Drury-Lane, 8vo. 1734.

Love and Honour. Tragi-Com. By Sir Wm. Davenant. Acted at the Black-Fryars, 4to. 1649. This play met with very good success.

Love and Honour. Dram. Poem, by Theodore de la Mayne, 12mo. 1742. This piece was not intended for public representation, nor is even rendered in many particulars conformable to the rules of the Theatre. The design of the author is to reduce all the circumstances of the *Æneid*, which have a reference to the loves of Dido and *Æneas*, into the limits of a drama somewhat more extensive than a common tragedy. His piece opens with the landing of *Æneas*, and the catastrophe closes with his departure and the death of Dido. In a word, he has formed it into a tragedy, though somewhat irregular, under the modest title of a Dramatic Poem only.

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Love and Innocence. Pastoral Serenata, performed at Marybone, 8vo. 1769.

Love and Liberty. Trag. by Charles Johnson, 4to. 1709. This play was intended for the Theatre Royal in Drury-Lane, but was not acted.

Love and Revenge. Trag. by Elk Settle. Acted at the Duke's Theatre, 4to. 1675. This play is in great measure borrowed from Hemming's *Fatal Contract*; the plot of which, as well as of this piece, is founded on the French chronicles of Mezeray, De Serres, &c.

Love and Revenge; or, *The Vintner Outwitted*. Ballad Opera. Anonymous, 1729. This is little more than the *Match in Newgate* converted into an Opera, by the addition of songs. It was acted with success at the Little Theatre in the Hay-Market.

Love and War. Tra. by Thomas Meriton. This is a very middling piece, and was never acted, but printed in 4to. 1658.

Love and Wine, being a sequel to *Love and Friendship*, a Comedy, 8vo. 1754. By the author of *The Friendly Rivals*.

Love at a Loss; or, *Most Votes carry it*. Com. by Mrs. C. Trotter, afterwards Cockburne. Acted at Drury-Lane,

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Lane, 4to. 1701. This play was printed in so very incorrect and mutilated a manner, that the author wished to call in and suppress the edition. Many years after she reviewed this performance, and made great alterations in it, intending to bring it on the stage under the title of *The Honourable Deceivers; or, All Right at the Last*.

Love at a Venture. Com. by Mrs. Centlivre, 4to. 1706. This play was acted by the Duke of Grafton's servants, at the New Theatre at Bath.

Love at First Sight. C. by David Crawford, 4to. 1704. This play was acted at the Theatre in Little Lincoln's-Inn-Fields, but was not published till the above year, though written four years before.

Love at first Sight; or, The Wit of a Woman. Ballad Opera, of two acts, by Joseph Yarrow, 8vo. 1742. This little piece was never acted any where but in the York company of comedians, in which the author was a performer at the time of its publication.

Love at First Sight. Ballad Farce, by Tho. King. Acted at Drury-Lane, 8vo. 1765.

Love Betray'd; or, The Agreeable Disappointment.

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Com. by Mr. Burnaby, 4to. 1703. Acted at Lincoln's-Inn-Fields. The author confesses, that he borrowed part of his plot, and about fifty lines of this comedy, from Shakspeare's play of *Twelfth Night*.

Love crowns the End. A Pastoral, by John Tatham, 12mo. 1640. This was acted by, and, we suppose, written for the scholars of Bingham, in Nottinghamshire, in the year 1632.

Love Dragoon'd. Farce, by Mr. Motteux. Supposed to have been written about the year 1700.

Love for Love. Comedy, by W. Congreve, 4to. 1695. This play is so extremely well known, and so frequently acted with the approbation it justly merits, that it would be unnecessary to say much of it. This comedy (as Dr. Johnson observes) is of nearer alliance to life, and exhibits more real manners, than either the *Old Batchelor* or the *Double Dealer*.

Love for Money; or, The Boarding-School. Com. by Thomas Durfey. Acted at Theatre Royal, 4to. 1691. This play met with some opposition in the first day's representation; but, getting the better of that, stood its ground, and had tolerable success.

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success. The plot in general is original, yet the piece on the whole is very far from a good one.

Love freed from Ignorance and Folly. A Masque of her Majesty's, by Ben Jonson.

Love in a Chest. See *Force of Friendship*.

Love in a Forest. Com. by Charles Johnson, 8vo. 1732. Acted at Drury-Lane Theatre. The plot and part of the language of this play is from Shakspeare's *As You Like It*.

Love in a Hurry. Com. by Anth. Aston. Acted at Smock-alley, Dublin. Chetwood says it was acted with no success, and dates it in 1709.

Love in Disguise. Opera, by Henry Lucas. Acted at Dublin, about the year 1776, but probably never printed.

Love in a Maze. Com. Acted at the King's Theatre about 1672. Not printed.

Love in a Mist. A Farce, by John Cunningham. Acted at Dublin, 12mo. 1747.

Love in a Puddle. Com. Anonymous, and without date, but since 1700.

Love in a Riddle. A Pastoral, by C. Cibber. Acted at Drury-Lane, 8vo. 1729. This was the first piece written in imitation of *The Beggar's Opera*, and came out in the succeeding

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year. It met, however, with a most severe and undeserved reception, there being a general disturbance throughout the whole first representation, excepting while Miss Raftor (the late Mrs. Clive) was singing; and on the second night the riot was still greater, notwithstanding the late Frederic Prince of Wales was present, and that for the first time after his arrival in these kingdoms, nor would it have been appeased, had not Mr. Cibber himself come forward, and assured the audience that if they would suffer the performance to go on quietly for that night, out of respect to the royal presence, he would not insist on the piece being acted any more, although the ensuing night should in right have been his benefit. Which promise he faithfully kept. Some time afterwards, the farce of *Damon and Phillida*, taken entirely from this play, was brought on the stage as a novelty, and not being known to be Cibber's, it was very favourably received, and has ever since continued to be acted with great applause.

Love in a Sack. Farce, by Benjamin Griffin, 12mo. 1715. Acted at Lincoln's-Inn-Fields.

Love in a Veil. Com. by Richard

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Richard Savage. Acted at Drury-Lane, 8vo. 1719. It met with no success.

Love in a Village. Comic Opera, by Isaac Bickerstaffe. Acted at Covent-Garden, 8vo. 1763. This performance, though compiled from other musical pieces, met with so much favour from the town, that it was acted the first season almost as many times as the *Beggar's Opera* had formerly been, and nearly with as much success.

Love in a Wood; or, St. James's Park. Com. by W. Wycherley. Acted at the Theatre Royal, 4to. 1762. This play has been but seldom acted since its first run, and indeed, although there are good things in it, it is not equal to the author of the *Country Wife* and *Plain Dealer*.

Love in a Wood; or, The Country Squire. Farce, by Giles Jacob, 12mo. 1714. This piece was never acted, and was composed by the author in three or four days, and at a time when he was wholly unacquainted with the stage or dramatic writings.

Love in its Extasy; or, The Large Prerogative. Dra. Pastoral, by Peaps, 4to. 1649. This piece was composed by the author when a student at Eton, being then only seventeen years of age,

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but was never acted, and not printed till many years after.

Love in Several Masques. Com. by H. Fielding, 8vo. 1727. Acted at the Theatre Royal, in Drury-Lane. This play immediately succeeded *The Provok'd Husband*, which continued to be acted 28 nights with great and just applause.

Love in the City. Comic Opera, by Isaac Bickerstaffe. Acted at Covent-Garden, 8vo. 1767. Whether this Opera was disliked on account of its supposed insufficiency in dramatic and musical merit, or whether it was condemned by a party of Cheapside wits, who thought themselves reflected on by its title, &c. we are unable to determine.

Love in the East; or, Adventures of Twelve Hours. Comic Opera, by Mr. Cobb. Acted at Drury-Lane, 1788. It has some merit, and was well received.

Love in the Dark; or, The Man of Business. Com. by Sir Fra. Fane. Acted at the Theatre Royal, 4to. 1675. This is a busy and entertaining comedy, yet is the plot borrowed from various novels.

Love will find out the Way. Comic Opera, by Thomas Hull. Acted at Covent-

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Covent-Garden, in 1777. The songs only printed. An indifferent piece.

Love in a Camp; or, *Patrick in Prussia*. A Farce, by Mr. O'Keeffe. Acted at Covent-Garden, 1786, and very well received.

Love with Honour; or, *The Privateer*. Farce, Anonymous. Never acted. Printed at Ipswich, 8vo. 1753.

"*The Love of King David and fair Bethsabe. With the Tragedie of Absalon*. As it hath been divers times plaied on the stage." Written by George Beale, 4to. 1599.

Love the Leveller; or, *The Petty Purchase*, by G. B. Gent. 4to. 1704. It is neither tragedy nor comedy; the plot, if it deserves that title, is full of the most unnatural incidents, the characters the most unmeaning, and the language the most trifling, bald, and insipid, that was ever met with. The scene lies in Crete, and it is said to have been acted at the Theatre Royal in Drury-Lane.

Love makes a Man; or, *The Fop's Fortune*. Com. by C. Cibber, 4to. 1698. Acted at Drury-Lane with great success, and continues still to give equal pleasure whenever it makes its appearance. The plot

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of it is taken partly from Beaumont and Fletcher's *Custom of the Country*, and partly from the *Elder Brother* of the same authors. There are numberless absurdities and even impossibilities in the conduct of the piece, yet the sprightliness in the character of *Clodio*, the manly tenderness and openness of *Carlos*, and the entertaining testiness of *Don Cholerick*, form so pleasing a mixture of comic humour as would atone for even greater faults than are to be found in this drama.

The Love Match. Farce, Anonym. 1762. This little piece made its appearance at Covent-Garden Theatre, but without success. It was indeed greatly deficient in some of the dramatic requisites, yet the language was far from being bad, and there were some of the characters not ill drawn, more particularly that of *Lady Bellair*, which in all probability might of itself have protected the piece, and even procured it a run, had it not unluckily made its appearance immediately after that of a much more finished character of the same kin, viz. that of *Sophia* in the *Musical Lady*. It expired after the second night's representation.

Love Restor'd, in a Masq. at

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at Court, acted by gentlemen the King's servants, by Ben Jonson, fol. 1640.

Love and War. Musical Farce, altered from Jephson's Campaign. Acted at Covent-Garden, 1787, and received with applause.

The Lover. Com. by T. Cibber, 8vo. 1730. Acted at the Theatre in Drury-Lane with no great success, yet is far from being a bad play.

The Lover his own Rival. Ballad Opera, by Abraham Langford. Acted at Goodman's-Fields, 8vo. 1736.

Lovers Luck. Com. by Thomas Dilke, 4to. 1696. This was acted at Little Lincoln's-Inn-Fields with general applause, though most of the characters are but copies.

The Lover's Melancholy. Tragi-Com. by John Ford. Acted at Black-Fryars and the Globe, 4to. 1629.

The Lover's Opera. F. by W. R. Chetwood, 8vo. 1730. This piece was performed at the Theatre in Drury-Lane, and met with some success.

The Lover's Progress. Tr. Com. by Beaumont and Fletcher, fol. 1647. The plot of this play is founded on a French romance, called *Lisander and Calista*, written by M. Daudiguier;

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and the scene is laid in France.

Love's Adventures. Com. in two parts, by the Dukes of Newcastle, fol. 1662.

Love's Artifice; or, The Perplex'd Squire. Farce of two acts, by John Wignell, 8vo. 1762. This was intended for the compiler's benefit at York, but never performed.

Love's a Jest. Com. by P. Motteux, 4to. 1696. This piece was acted with success at the Theatre in Little Lincoln's-Inn-fields. In the two scenes in which love is made a jest, the author has introduced many passages from the Italian writers.

Love's the Lottery, and a Woman a Prize. Com. by Jos. Harris. Acted at Lincoln's - Inn - Fields, 4to. 1699. To this piece is annexed a masque, intitled *Love and Riches reconcil'd*, which was performed with it at the same theatre.

Love's Contrivance; or, Le Medecin malgre lui. C. by Mrs. Centlivre. Acted at Drury-Lane, 8vo. 1703. This is almost a translation of Moliere's comedy of the last of these two titles.

Love's Cruelty. Trag. by James Shirley. Acted at Drury-Lane, 4to. 1640.

Love's Cure; or, The Mar-
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tial Maid. Com. by Beaumont and Fletcher, fol. 1647.

Love's Dominion. A Dramatic Piece, by Richard Flecknoe, 8vo. 1654.

The Love-sick Court; or, The Ambitious Politic. Com. by Richard Brome, 8vo. 1658. Of this play a distich in the title shews us, that the author himself had a very modest and humble opinion.

The Love-sick King. An English Tragical History, with the Life and Death of *Cartesmunda, the fair Nun of Winchester*, by A. Brewer, 4to. 1655. The historical part of the plot is founded on the invasion of the Danes in the reigns of King Ethelred and Alfred.

Love's Kingdom. A Pastoral Tragi-Com. by Rich. Flecknoe, 12mo. 1664. Not as it was acted at the Theatre near Lincoln's-Inn-Fields, but as it was written and since corrected; with a short treatise on the English Stage, &c. It was brought on the stage, but had the misfortune to miscarry in the representation.

X *Love Labour's Lost.* Com. by W. Shakspeare. Acted at the Black-Fryars and the Globe, 4to. 1598. This is one of those pieces, which consist of such a mixture of irregularities and beauties,

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such a chequerwork of faults and perfections, as have occasioned some to suspect it not to be the work of this author. Dr. Johnson says, that "in this play, which all the editors have concurred to censure, and some have rejected as unworthy of our poet, it must be confessed that there are many passages mean, childish, and vulgar, and some which ought not to have been exhibited, as we are told they were, to a maiden queen. But there are scattered through the whole many sparks of genius; nor is there any play that has more evident marks of the hand of Shakspeare."

Love's Labyrinth; or, The Royal Shepherdess. Tragi-Comic, by Thomas Forde, 8vo. 1660. It is uncertain whether this play was ever acted or not.

Love's last Shift; or, The Fool in Fashion. Com. by C. Cibber. Acted at the Theatre Royal, 4to. 1696. As it was the first attempt this gentleman made as an author, so was the performance of the part of Sir Novelty Fashion in it the means of establishing his reputation as an actor, in both which lights he for many years afterwards continued a glittering ornament to the English stage. The plot of it

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is original; yet is there some degree of improbability in *Loveless's* not knowing his own wife after a very few years absence from her; however, this little fault is made ample amends for by the beauty of the incident, and the admirable moral deduced from it. The author, in his apology for his life, p. 173, has given a very entertaining account of the difficulties and discouragements he met with in getting his piece acted, the prejudices he had to overcome, and the success it met with, which last fully answered his expectations.

Love's Metamorphoses. by John Lyly, 4to. 1601. First played by the children of Paul's, and now by the children of the chapel. Entered on the books of the Stationer's Company Nov. 25, 1600.

Love's Metamorphoses. Farce, by Thomas Vaughan, Esq. Acted at Drury-Lane, April 15, 1776, for Mrs. Wroughton's benefit. Not printed.

Love's Mistress; or, The Queen's Masque. By T. Heywood, 4to. 1636. This play was three times presented before both their Majesties, within the space of eight days, in the presence of several foreign Ambassa-

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dors, besides being publicly acted at the Phoenix in Drury-Lane.

The Loves of Emilius and Louisa. Tragedy, by John Maxwell, being blind, 8vo. 1755. Printed by subscription at York for the benefit of the author.

Loves of Ergasto. A Pastoral, represented at the opening of the Queen's Theatre in the Haymarket. Composed by Sig. Giacomo Greber, 4to. 1705.

The Loves of Mars and Venus. A Play set to music by P. Motteux. Acted at Little Lincoln's-Inn-fields, in three acts, 4to. 1697.

The Loves of Mars and Venus. Dramatic Entertainment of Dancing, attempted in imitation of the Pantomimes of the ancient Greeks and Romans, by John Weaver. Acted at Drury-Lane, 8vo. 1717.

Love's Pilgrimage. Com. by Beaumont and Fletcher, fol. 1647. The foundation of this play is built on a novel of Cervantes, called *The Two Damsels*.

Love's Revenge. Dram. Pastoral. By Doctor John Hoadley, 8vo. 1745. The subject is a revenge vowed by *Cupid* for some slight received from *Psyche*, which he puts in execution by exciting a fit of jealousy between two lovers, whom he afterwards

afterwards, however, on a return of *Psyche's* kindness, reconciles to each other.

Love's Riddle. A Pastoral Comedy, by Abraham Cowley, 12mo. 1638. The plot of this play, as well as of all our author's dramatic pieces, is entirely original and unborrowed; and though perhaps it is not to be looked on as a first rate performance, yet, when it is considered that it was written while the author was a king's scholar at Westminster-school, candour may be allowed not only to let it pass uncensured, but even to bestow some share of commendation on it.

Love's Sacrifice. Trag. by John Ford. Acted at the Phoenix, Drury-Lane, 4to. 1633. This play was generally well received.

Love's Triumph; or, The Royal Union. Trag. by E. Cooke, 4to. 1678. This play is written in heroic verse. The plot is from the celebrated Romance of *Cassandra*. It never appeared on the stage.

Love's Triumph. Opera, by P. Motteux. Acted at the Haymarket, 4to. 1708.

Love's Triumph through Callipolis. Performed in a Masque at Court, 1630, by his Majesty King Charles I. with the lords and gentlemen assisting. The words

of this piece were by Ben Jonson, the decorations of the scene by Inigo Jones.

Love's Victim; or, The Queen of Wales. Trag. by Charles Gildon, 4to 1701. Acted at the Theatre in Lincoln's-Inn-Fields, but without success.

Love's Victory. Tragi-Com. by William Chamberlaine, 4to. 1658. This play was written during the troubles of the civil wars, and intended by the author to have been acted, had not the powers then in being suppressed the stage, on which account he was obliged to content himself with only printing it.

Love's Welcome, by Ben Jonson, fol. 1641. This is farther intituled, *The King and Queen's Entertainment at Bolsover*, at the earl of Newcastle's, the 30th of July, 1634.

Love the best Physician. Com. by Ozell. The literal translation of Moliere's *L'Amour Medecin*; no intended for the stage.

Love the Cause and Cure of Grief. Tragedy, of three acts, by Thomas Cooke, 8vo. 1744. Acted at Drury-Lane Theatre, but justly damned.

Love Triumphant; or, Nature will Prevail. Tra. Com. by J. Dryden. Acted at the Theatre Royal, 4to.

4to. 1694. This piece is the last Dryden wrote for the stage; and although it did not meet with the success that most of his plays had been indulged with, yet it must be acknowledged, that in several parts of it the genius of that great man breaks forth, especially in the discovery of *Alphonso's* victorious love, and in the very last scene, the catastrophe of which is extremely affecting, notwithstanding that it is brought about contrary to the rules of Aristotle, by a change of will in *Veramond*. The plot of it appears to be founded on the story of Fletcher's *King and no King*; at least on the corrections of the fable of that play, made by Rymer in his reflections on the tragedies of the last age. Thus, as Dr. Johnson observes, Dryden began and ended his dramatic labours with ill success.

Love Triumphant; or, The Rival Goddesses. A Pastoral Opera, by D. Bellamy, sen. Acted by the young ladies of Mrs. Bellamy's Boarding-School, second edition, 12mo. 1722.

Love will find out the Way. Comedy, by T. B. 4to. 1661. This is Shirley's *Constant Maid*, with a new title.

Love without Interest; or,

The Man too hard for the Master. Com. 4to. 1699. It met with very little success on its appearance at the Theatre Royal.

The Loving Enemies. C. by L. Maidwell. Acted at the Duke of York's Theatre, 4to. 1680.

Low Life above Stairs. F. Anonymous, 8vo. 1759. This was never acted, nor intended for the stage, but only a wretched catch-penny for selling a pennyworth of blotted paper for a shilling, encouraged by the great success of *High Life Below Stairs*.

The Loyal Brother; or, The Persian Prince. Trag. by Thomas Southern, 4to. 1682. This was our author's first play.

The Loyal General. Trag. by N. Tate, 4to. 1680. Acted at the Duke's Theatre.

The Loyal Lovers. Tra. Com. by Cosmo Manuche, 4to. 1652. The author in this play has severely lashed the old committee-men and their informers.

The Loyal Shepherds; or, The Rustic Heroine. Dram. Pastoral, by T. Goodwin, 8vo. 1779.

The Loyal Subject. Tra. Com. by Beaumont and Fletcher, fol. 1679. The scene lies at Moscow; and some parts of the plot and characters

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characters are ingenious and well supported, yet on the whole we cannot esteem it as one of the best pieces of these authors.

Lucinda. Dramatic Entertainment of three acts, by Richard Johnson. Printed at the end of Letters from *Lothario* to *Penelope*, two volumes, 12mo. 1769.

Lucius, the first Christian King of Britain. Trag. by Mrs. Manley. Acted at Drury-Lane, 4to. 1717. This play is founded on the legendary accounts of this monarch given by the Monkish writers, improved with a considerable share of agreeable fiction of her own. It met with good success.

Lucius Junius Brutus, Father of his Country. Tr. by Nathaniel Lee. Acted at the Duke's Theatre, 4to. 1681. This is a very fine play, being full of manly spirit, force, and vigour, with less of the bombast than frequently runs through this author's works. The plot of it is partly from the real histories of *Florus*, *Livy*, *Dionys. Halic. &c.* and partly from the fictions in the Romance of *Clelia*.

Lucius Junius Brutus. T. by Mr. Duncombe. Acted at Drury-Lane, 8vo. 1735. 12mo. 1747. This play is built upon Voltaire's *Tragedy of Brutus*.

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Lucius Junius Brutus; or, The Expulsion of the Tarquins. Historical Play, by Hugh Downham, M. D. 8vo. 1779. This play was never acted, but possesses great merit.

The Lucky Chance; or, An Alderman's Bargain, by Mrs. Behn. Acted by their Majesties servants, 4to. 1687. This play was greatly exclaimed against by the critics of that time, whose objections the author has endeavoured to obviate in her preface. The crime laid to her charge was indecency and an intrigue bordering, both in action and language, on obscenity. From this she has vindicated herself, if retorting the accusation on others, and proving herself only guilty in a lesser degree than others had been before her, may be esteemed a vindication. But, in short, the best excuse that can be made for her, is the fashionable licentiousness of the time she wrote in, when the barefaced intrigue of a court and nation of gallantry rendered those things apparently chaste and decent, which would at this time be hissed off the stage as obscene and immoral. As to the plot, it is for the most part original, excepting only the incident of *Gayman's* enjoying

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ing Lady *Fullbank*, and taking her for the devil, which is copied from *Kickshaw* and *Aretina* in the *Lady of Pleasure*, by Shirley. The scene London.

The Lucky Discovery; or, *The Tanner of York*. A Ballad Opera, by J. Arthur. Acted at Covent-Garden, 8vo. 1738.

The Lucky Escape. Musical Farce, by Mrs. Robinson. Acted at Drury-Lane, 1778, for the benefit of the authorefs.

Ludis Filiorum Israelis. Represented by the Guild of Corpus Christi, at Cambridge, on that festival, in the year 1355.

Luminalia; or, *The Festival of Light*, 4to. 1627. Presented in a masque at Court, by the Queen's Majesty and her ladies, on Shrove-Tuesday night, 4to. 1637.

Lun's Ghost; or, *The New Year's Gift*. A Pantomime, acted at Drury-Lane, 1782. It was not given to the public as entirely new, but as a composition of the most admired scenes in other Pantomimes.

The Lunatick. Comedy, Dedicated to the Three Ruling B—s, at the new house in Lincoln's Inn-Fields, 4to. 1705.

Lupone; or, *The Inquisi-*

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tor. By W. Gordon, 8vo. 1731.

Lust's Dominions; or, *The Lascivious Queen*. Tra. by Christopher Marloe, 12mo. 1657, 12mo. 1661. This is very far from being a bad play in itself; but afterwards altered by Mrs. Behn, and acted under the title of *Abdelazar*; or, *The Moor's Revenge*.

An Enterlude called *Lusty Juventus*, lyvely describing the Frailtie of Youth: of Nature prone to Vyce: by Grace and good Councell traynable to Vertue, 4to. b. l. 1561.

The Lyar. Com. of three acts, by Samuel Foote, 1762. Printed 8vo. 1764. This piece was originally intended to have been represented during the summer partnership between Mr. Murphy and the author, but the run of those pieces they had before brought on having exhausted the time limited for their representation, this was obliged to be deferred till the ensuing winter, when it was represented for the first time at the Theatre in Covent-Garden. Its success was but very indifferent; and indeed it must be confessed, that it was in itself far from equal to the generality of this gentleman's works. As to
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the plot, it is almost entirely borrowed from Sir Richard Steele's *Lying Lover*; which was itself founded on the *Menteur* of Corneille, which was moreover little more than a translation from a dramatic piece written by Lopez de Vega. It is not much to be wondered, therefore, if the dish, thus served up at a fourth hand, did not retain the whole of its original relish. And though there were here and there some strokes of humour, which were not unworthy of their author, and some few touches of temporary satire, yet the character of the *Liar* had certainly neither native originality enough in it to please as a novelty, nor additional beauties enough, either in his dress or demeanour, to excite a fresh attention to him as a new acquaintance. And what seemed still more extraordinary, the author, who himself performed the part, and therefore one would imagine might have had an eye to his own peculiar excellencies in the writing it, had not even aimed, as he has almost usually done, at affording himself any opportunity in it for exerting those amazing talents of mimicry which he has ever been remarkable for, and so inimitable in. In

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short, on the whole, it was rather tedious and unenterprising, having neither enough of the *Vis comica* to keep up the attention of an audience through so many acts as a farce, nor a sufficiency of incident and sentiment to engage their hearts, if considered under the denomination of a comedy. It has since been often acted as a Farce.

The Liar. Com. in three acts, 8vo. 1763. A catch-penny intended to be imposed on the public for Mr. Foote's play of the same name.

Lycidas. Musical Entertainment, performed at Covent-Garden, 8vo. 1767. The words altered from Milton, and intended as a dirge on the Duke of York's death. It was acted only one night.

The Lying Lovers; or, *The Ladies' Friendship*. Comedy, by Sir Richard Steele. Acted at Drury-Lane, 4to. 1704. As this author borrowed part of all his plots from other authors, it is not at all to be wondered at if we find that to be the case with this piece among the rest. It is not by any means equal to any one of his other plays.

The Lying Valet. Com. in two acts, by David Garrick, 8vo. 1740. This little piece

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piece made its first appearance at the Theatre in Goodman's-Fields; but the author soon quitting that place for the Theatre Royal in Drury-Lane, brought his Farce with him, which was there acted with great and deserved applause. Some of the nibblers in criticism have charged this piece as being borrowed from some French comedy; but as we have never yet heard the title of the supposed original mentioned, we cannot avoid, as far as to the extent of our own knowledge, acquitting the author from this accusation. A charge, however, which, wherever laid, we are ever apt to suspect as rather the effect of envy, than of a love of justice or the public, as it has ever been the practice of the very best writers in all ages and nations, to make use of valuable hints in the works of their neighbours, for the use and advantage of those of their countrymen, to whom those

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THE *Macaroni*. Com. by Mr. Hitchcock, performed at York, 8vo. 1773. It was once acted at the Haymarket.

+ *Macbeth*. Trag. by W. Shakspeare, fol. 1623. This play is extremely irregular,

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works may not be so familiar as to themselves. No man in his senses would, we think, quarrel with a fine *nosegay*, because some of the most beautiful flowers in it happened to have been gathered in a neighbouring country; nor is the world much less obliged to the person who favours it with a good translation of a good author, than to that author himself, or one of equal excellence at home. This little dramatic work under consideration, which, whether original, translation, or copy, has undoubtedly great merit, in character, plot, incident, and a rank of diction well adapted to those characters, can give it a just title to the praise we have bestowed on it. Nor can there be stronger evidence borne to its deserts, than that approbation which constantly attended on it through the numerous repetitions of it at both our Theatres.

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every one of the rules of the Drama being entirely and repeatedly broken in upon. Yet, notwithstanding, it contains an infinity of beauties, both with respect to language, character, passion, and incident. The incantations
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of the witches are equal, if not superior, to the *Canidia* of Horace. The use this author has made of *Banquo's* ghost towards the heightening the already heated imagination of *Macbeth*, is inimitably fine. *Lady Macbeth*, discovering her own crimes in her sleep, is perfectly original and admirably conducted. *Macbeth's* soliloquies, both before and after the murder, are master pieces of unmatched writing; while his readiness of being deluded at first by the witches, and his desperation on the discovery of the fatal ambiguity and loss of all hope from supernatural predictions, produce a catastrophe truly just, and formed with the utmost judgment. In a word, notwithstanding all its irregularities, it is certainly one of the best pieces of the very best master in this kind of writing that the world ever produced. The plot is founded on the Scottish History. "This play, says Dr. Johnson, is deservedly celebrated for the propriety of its fictions, and solemnity, grandeur, and variety of its action, but it has no nice discriminations of character; the events are too great to admit the influence of particular dispositions, and the course of the

action necessarily determines the conduct of the agents. The danger of ambition is well described; and I know not whether it may not be said, in defence of some parts which now seem improbable, that in Shakspeare's time it was necessary to warn credulity against vain and illusive predictions. The passions are directed to their true end. *Lady Macbeth* is merely detested; and though the courage of *Macbeth* preserves some esteem, yet every reader rejoices at his fall."

Macbeth. T. with all the alterations, amendments, additions, and new songs. Acted at the Duke's Theatre, 4to. 1674. This alteration was made by Sir Wm. Davenant.

Macbeth, the Historical Tragedy of, (written originally by Shakspeare). Newly adapted to the stage with alterations, by J. Lee, as performed at the Theatre in Edinburgh, 8vo. 1753. Language is not strong enough to express our contempt of Mr. Lee's performance. If sense, spirit, and versification, were ever discoverable in Shakspeare's play, so sure has our reformer laid them all in ruins.

Madam Fickle; or, *The Witty False One*. Com. by Thomas Durfey. Acted at the

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the Duke's Theatre, 4to. 1677. This author in regard both of plot and character, was certainly one of the greatest plagiaries that ever existed.

The Mad Captain. Op. by Robert Drury. Acted at Goodman's - Fields, 8vo. 1733.

The Mad Couple well Match'd. Comedy, by R. Brome, 8vo. 1653. This play met with good success, and was revived with some very trivial alterations by Mrs. Behn, under the title of *The Debauchee*; or, *The Credulous Cackold*.

The Mad-House. A Rehearsal of a new Ballad Opera burlesqued, called *The Mad-House*, after the manner of *Paquin*, by R. Baker. Acted at Lincoln's-Inn-Fields, 8vo. 1737.

The Mad Lover. Tragi-Com. by Beaumont and Fletcher, fol. 1647. This play is particularly commended by Sir Aston Cockain, in his copy of verses on Fletcher's plays.

Madrigal and Trulletta. A Mock Tragedy, 8vo. 1758. This piece was written by Mr. Reed. It was performed at the Theatre in Covent-Garden one night only, under the direction of T. Cibber.

A Mad World my Masters. Com. by Thomas Middle-

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ton. Acted by the children of Paul's, 4to. 1608. This is a very good play, and has been since borrowed from by many writers.

The Magic Cavern. A Pantomime, acted at Covent-Garden, 1784.

The Magic Girdle. Burletta, by George Savile Carey. Acted at Marybone-Gardens, 4to. 1770.

The Magic Picture. A Com. altered from Massinger. Acted at Covent-Garden, 1783, and but indifferently received.

The Magician of the Mountain. Pantomime. Acted at Drury-Lane, 1763.

The Magnetic Lady; or, *Humours Reconcil'd.* Com. by Ben Jonson, fol. 1640. This play is in general esteemed a very good one, yet did not escape the censure of some critics of that time.

The Magnificent Lovers. Com. by Ozell. This is only a translation, intended for the closet alone, of *Les Amans Magnifiques* of Moliere.

Mahomet, the Impostor. Trag. by J. Miller. Acted at Drury-Lane, 8vo. 1744. This is little more than a good translation of *The Mahomet* of Voltaire, whose writings indeed breathe such a spirit of liberty, and have contracted such a resemblance to the manners

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manners of the English authors, that they seem better adapted to succeed on the English stage without much alteration, than those of any other foreign writer. This play met with tolerable success, its merits having fair play from the ignorance of the prejudiced part of the audience with regard to its author, who unfortunately did not survive to reap any advantage from it, for being unable to put the finishing hand to it, he received some assistance in the completing of it from Dr. John Hoadly. The author died during its run. This play, in the year 1753, was the innocent cause of a considerable revolution in the dramatic world, in another kingdom, viz. that of Ireland, and which finally terminated in the entire abdication of a theatrical monarch, although he had with great labour and assiduity brought his domain into a more flourishing state than any of his predecessors had done: for through the too great warmth of party-zeal in a considerable part of the audience, which insisted on a repetition of certain passages in this play, and also a too peremptory manner of opposing that zeal on the side of Mr. Sheridan, then manager of the Theatre Royal in Smock-

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alley, Dublin, a disturbance ensued, in consequence of which Mr. Sheridan was obliged to quit first the house for the security of his person, and afterwards the kingdom, for the support of his fortune.

A Maidenhead well Lost. Com. by Tho. Heywood, 4to. 1634.

The Maid of Bath. Com. by Samuel Foote, Esq. Acted at the Haymarket in 1771. Printed in 8vo. 1778. A transaction which happened at Bath, in which a person of fortune was said to have treated a young lady celebrated for her musical talents in a very censurable manner, afforded the ground work of this extremely entertaining performance. The delinquent is here held up to ridicule under the name of Flint, and it will be difficult to point out a character drawn with more truth and accuracy than the present, especially in the second act.

The Maid of Honour. Tr. Com. by Phil. Massinger. Acted at the Phoenix, Drury-Lane, 4to. 1632. This play met with great applause.

The Maid of Kent. Com. by Mr. Waldron, 8vo. 1778. This was originally acted at Drury-Lane, 1773, for the author's benefit.

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The Maid in the Mill. C. by Beaumont and Fletcher, fol. 1647. This is a very excellent play, and was one of those which after the Restoration were revived at the Duke of York's Theatre.

The Maid of Honour. C. altered from Massinger, by Mr. Kemble. Acted at Drury-Lane, 1785. An indifferent performance.

X *The Maid of the Mill.* C. Opera, by Isaac Bickerstaffe. Acted at Covent-Garden, 8vo, 1765. This is taken from Richardson's novel of *Pamela*, and was performed with great success.

The Maid of the Oaks. Dramatic Entertainment, by John Burgoyne, Esq. Acted at Drury-Lane, 8vo. 1774. The style of this performance is less offensively affected than that of certain proclamations, which induced the Americans to style our author *the Chrononhotonthologos of War*. The *Maid of the Oaks*, in short, is a piece that confers no honour, and brings no disgrace on its parent. A few bold touches from Mr. Garrick's pen are supposed to have sent it with additional force on the stage. As the works of a patriot, a patriot manager may revive it; but perhaps few audiences will thank him for his zeal, or

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(to use Burgoyne's phrase) applaud his scale of talent in the direction of a theatre, and declare that he consults the public inclination *to a charm*.

The Maid's last Prayer; or, Any rather than Fail. Com. by Tho. Southerne. Acted at the Theatre Royal, 4to. 1693.

The Maid's Metamorphoses. Com. by John Lyly, 4to. 1600. This play was frequently acted by the children of Paul's, and is one of those pieces in which the author has attempted to refine the English language.

The Maid's Revenge. T. by James Shirley. Acted at Drury-Lane, 4to. 1630. This is said to be the second play Shirley wrote.

The Maid's Tragedy. By Beaumont and Fletcher. Acted at the Black-Fryars, 4to. 1622. This play is an exceeding good one, and ever met with universal approbation.

The Maid's Tragedy. By Edm. Waller. See the preceding article. In this play the catastrophe is rendered fortunate.

The Maid the Mistress. A Burletta, altered by Mr. O'Keeffe, from the Italian of La Serva Padrona. Acted at Covent-Garden, 1783.

Majesty misled; or, The Overthrow of Evil Ministers.

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fers. Tragedy, 8vo. 1734. The title-page says it was intended to be acted at one of the theatres, but was refused for certain reasons.

Make a Noise Tom. F. 8vo. 1718. This piece seems to be both local and temporary.

The Mal-Content. Tra. Comic, by John Marston. Acted by the King's servants, 4to. 1604.

The Male Coquette; or, Seventeen Hundred Fifty-Seven. Farce, by David Garrick, Esq. Acted at Drury-Lane, 8vo. 1758. This little piece was planned, written, and acted, in less than a month. It first appeared at Mr. Woodward's benefit, and is intended to expose a kind of character no less frequent about this town than either the *Flashes* or *Fribbles*, but much more pernicious than both, and which the author had distinguished by the title of *Daffodils*; a species of men who, without hearts capable of sensibility, or even manhood enough to relish, or wish for enjoyment with the sex, yet, from a desire of being considered as gallants, make court to every woman indiscriminately; whose reputation is certain to be ruined from the instant these insects have been observed to settle

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near her, their sole aim being to obtain the credit of an amour, without ever once reflecting on the fatal consequences that may attend thereon in the destruction of private peace and domestic happiness. This character, although a very common one, seems to be new to the stage, and is, in the importance to the world of rendering it detestable to society, undoubtedly worthy of an able pen. The author of this farce has taken as broad steps towards this point as the extent of so small a work would give scope for, yet his catastrophe is somewhat unnatural, and his hero's disgrace not rendered public enough to answer the end entirely. As to the second title of it, there seems no apparent reason for the annexing it, unless it is to afford occasion for a humorous prologue written and spoken by Mr. Garrick, the author of this piece.

The Mall; or, The Modish Lovers. Com. by J. D. Acted at the Theatre Royal, 4to. 1674.

Malcolm. Tra. by Miss Roberts, 8vo. 1779. This tragedy was never acted.

Mamamouchi; or, The Citizen turn'd Gentleman. By Edward Ravenscroft, 4to. 1675. This play is wholly borrowed,

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borrowed, and that even without the least acknowledgment of theft, from the *Monf. Pourceaugnac* and the *Bourgeois Gentilhomme* of Moliere, 4to. 1672, and was acted at the Duke's Theatre.

Mangora, King of the Timbusians. Trag. by Sir Thomas Moore, 4to. 1718. This play was brought on the stage at the Theatre in Lincoln's-Inn-Fields, but was very deservedly damned.

The Man Hater, Com. by Ozell. This is only a translation from the *Misanthrope* of Moliere.

The Man Hater. Com. translated from the French, and printed in Foote's *Comic Theatre*, vol. V.

The Manager in Distress. Prelude, by G. Colman. Acted at the Haymarket, 8vo. 1780.

Manlius Capitolinus. T. by Ozell, 12mo. 1715. This is a translation in blank verse from the French of *Monf. de la Fosse*. Probably never intended for the English stage, but was acted for threescore nights running, at the time that the earl of Portland was Ambassador at the French Court.

Man and Wife; or, The Shakspeare Jubilee. Com. by George Colman. Acted

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at Covent-Garden, 8vo. 1770. This short piece was composed for the purpose of introducing a procession of Shakspeare's characters, before Mr. Garrick's *Jubilee* could be prepared for representation at Drury-Lane.

The Man of Business. C. by George Colman. Acted at Covent-Garden, 8vo. 1774. This performance was acted with moderate success.

The Man of Family. A Sentimental Comedy, by C. Jenner, 8vo. 1771. Dedicated to Mr. Garrick, and taken from Diderot's *Pere de Famille*.

The Man of Honour. C. by Francis Linch. At what time this play was written or published is not exactly known, but probably it must have been about 1730, or between that time and 1740.

The Man of the Mill. Burlesque Tragic Op. 8vo. 1765. A parody on *The Maid of the Mill*.

The Man of Mode; or, Sir Fopling Flutter. Com. by George Etherege. Acted at the Duke's Theatre, 4to. 1676, 4to. 1684. This is an admirable play; the characters in it are strongly marked, the plot agreeably conducted, and the dialogue truly polite and elegant.

The Man of Newmarket. Com.

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Com. by Edward Howard. Acted at the Theatre-Royal, 4to. 1678.

The Man of Quality. F. by Mr. Lee. Acted at Drury-Lane, 8vo. 1776. A poor alteration of Vanbrugh's *Relapse*.

The Man of Reason. C. by Hugh Kelly. Performed at Covent-Garden, 1776. This was acted only one night, and is not printed.

The Man of Taste. Com. by J. Miller, 8vo. 1731. This play was acted at Drury-Lane with considerable success. The plot of it is borrowed partly from the *Ecole des Maris*, and partly from the *Precieuses Ridicules* of Moliere.

The Man of Taste. Farce, Anonym. 1752. This piece was performed at Drury-Lane, but is nothing more than the foregoing piece cut into a farce by throwing out that part of the plot which is taken from the *Ecole des Maris*, and retaining only that which is borrowed from the *Precieuses Ridicules*.

The Man's Bewitched; or, The Devil to do about Her. Com. by Mrs. Centlivre. Acted at the Haymarket, 4to. 1712. This is by no means one of the best, nor is it the worst, of this lady's dramatic pieces. The language is extremely indifferent, and has a very

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great deficiency both of wit and sentiment; but the plot is agreeably intricate and busy.

The Man's the Master. Com. by Sir W. Davenant, 4to. 1669. This is the last play this author wrote, being finished not long before his death, which happened in 1668. The plot of it is borrowed from two plays of M. Scarron, viz. *Jodelet*; or, *Le Maitre Valet*, and the *Heritier Ridicule*.

The Man of the World. A Comedy, by Charles Macklin. Acted at Covent-Garden, 1781. Not printed. This play, in respect to originality, force of mind, and well adapted satire, may dispute the palm with any dramatic piece that has appeared within the compass of half a century.

The Man Milliner. Farce, by Mr. O'Keeffe. Acted at Covent-Garden, 1787. Withdrawn on the first night's performance.

Marcella. Tra. by Mr. Hayley. Acted at Drury-Lane, 1789, and met with a very unfavourable reception.

Marcellia; or, The Treacherous Friend. Tragi-Com. by Mrs. Frances Boothby. Acted at the Theatre Royal, 4to. 1670.

The Marches Day. Dram. I Entee

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Entertainment, of three acts, 8vo. 1771.

Marciano ; or, The Discovery. Edinburgh, 4to 1663. This piece, it is said in the title-page, was acted with great applause before his majesty's high commissioner and others of the nobility, at the abbey of Holyrud-House (at Edinburgh) on St. John's night, by a company of gentlemen.

Marcus Brutus. Tr. by John Sheffield, D. of Buckingham, 4to. 1722. To enrich this very poor play, two of the chorusses were furnished by Mr. Pope ; but they had the usual effect of ill-adjusted ornaments, only to make the meanness of the subject the more conspicuous.

Marcus Tullius Cicero, that famous Roman Orator, his Tragedy, 4to. 1651. It is uncertain whether this play was ever acted or not, but it is written in imitation of Ben Jonson's *Catiline*.

Margaret of Anjou. Historical Interlude, by Edw. Jerningham, Esq. Acted at Drury-Lane, 1777, for Miss Younge's benefit. Not printed.

Margery ; or, A worse Plague than the Dragon. A Burlesque Opera, by H. Carey, 8vo. 1739. This piece is a sequel or second part of *The Dragon of Want-*

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ley, and was acted with great applause at Covent-Garden Theatre.

Mariam, the fair Queen of Jewry. Trag. by Lady E. Carew, 4to. 1613. This piece, it is probable, was never acted. It is written in alternate verse, and with a chorus.

Mariana. Comic Opera. Acted at Covent-Garden, 1788. The music, composed by Mr. Shield, probably saved this piece from destruction.

Mariamne. Tragedy, by Elijah Fenton. Acted at Lincoln's-Inn-Fields, 8vo. 1723. This play is built on the same story with the last-mentioned one. It was acted with great success, and was indeed the means of supporting and reconciling the town to a theatre, which for some time before had been almost totally neglected in favour of Drury-Lane house.

Mariamne. Trag. translated from Voltaire, and printed in Dr. Franklin's edition of that author.

Marina. A Play of three acts, by Mr. Lillo. Acted at Covent-Garden, 8vo. 1738.

Marplot ; or, The Second Part of the Busy Body. C. by Mrs. Centlivre. Acted at Drury-Lane, 4to. 1711. This play, like most second parts,

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parts, falls greatly short of the merit of the first. At its original appearance, however, it met with considerable approbation.

Marplot in Lisbon. Com. 12mo. 1760. This is nothing more than Mrs. Centlivre's comedy of *Marplot*, or the second part of *The Busy Body*, which, with this title, and some few alterations in the body of the piece by Mr. Henry Woodward, joint manager with Mr. Barry of the Theatre Royal in Crow-street, Dublin, was represented at that theatre.

Marriage à-la-Mode. C. by J. Dryden. Acted at the Theatre Royal, 4to. 1673. Though this piece is called a Comedy in the title-page, yet it might, without any great impropriety, be considered as a Tragi-Comedy, as it consists of two different actions, the one serious and the other comic. The designs of both, however, appear to be borrowed.

Marriage à-la-Mode. F. 1760. This piece was never printed, but was acted in the winter of the above-mentioned year for Mr. Yates's benefit at Drury-Lane.

The Marriage Broker; or, The Pander. Com. by M. W. 12mo. 1662.

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The Marriage Contract. Com. of two acts, by Hen. Brooke, Esq. 8vo. 1778. Not acted.

The Marriage Hater Match'd. Com. by Tho. Durfey. Acted at the Theatre Royal, 4to. 1692. The admirable performance of a part in this play was what first occasioned the afterwards celebrated Mr. Dogget to be taken notice of as an actor of merit.

The Marriage Night. T. by H. Lord Vis. Falkland, 4to. 1664. This play contains a great share of wit and satire, yet it is uncertain whether it was ever acted or not.

The Marriage of Oceanus and Britannia. An Allegorical Fiction, by R. Flecknoe, 12mo. 1659.

The Marriage of Witte and Sciences. An Interlude. Anonymous, 1606.

The Married Beau; or, The Curious Impertinent. Com. by J. Crowne. Acted at the Theatre Royal, 4to. 1694. This play was esteemed a good one, and was frequently acted with general approbation. It has, however, been long laid aside. The story of it is taken from Don Quixote, and the scene lies in Covent-Garden.

The Married Coquet. C. by J. Baillie, 8vo. 1746.

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This play was never acted, nor even printed till after the author's death. It is no very contemptible piece, nor has it any extraordinary merit.

The Married Libertine. Com. by Charles Macklin, 1761. This play was brought on the stage at Covent-Garden Theatre, yet after its first run was no more performed, nor has yet appeared in print. A very strong opposition was made to it during every night of its run, which were no more than the nine necessary to entitle the author to his three benefits. Prejudice against the author seemed, however, to have been in a great measure the basis of this opposition, which, although in some measure overborne by a strong party of his countrymen, who were determined to support the play through its destined period, yet shewed itself very forcibly even to the last. We cannot, however, help thinking its fate somewhat hard; for although it must be confessed that there were many faults in the piece, yet it must also be acknowledged that there were several beauties; and we are apt to believe, that had the play made its first appearance on Drury-Lane stage, with the

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advantages it might there have received from the acting, and had the author remained concealed till its fate had been determined, it might have met with as favourable a reception as some pieces which have past on the public uncensored.

The Married Man. Com. by Mrs. Inchbald. Acted at the Haymarket, 1789. Translated from the French.

Mary Queen of Scots. Historical Tragedy, by Mr. St. John. Acted at Drury-Lane, 1789. This piece was very well received.

Marie Magdalene. A Mystery, written in 1512. In this piece a Heathen is introduced celebrating the service of Mahound, who is called *Saracenorum Fortissimus*; in the midst of which he reads a lesson from the Alcoran, consisting of gibberish, much in the metre and manner of Skelton.

The Married Philosopher. Com. by John Kelly. Acted at Lincoln's-Inn-Fields, 8vo. 1732.

Marry or do Worse. Com. by W. Walker, 4to. 1704. This piece was acted at Lincoln's-Inn-Fields.

The Marshal of Luxembourg, upon his Death-Bed. Tragi-Com. Done out of French 12mo. 1635.

The Martyr'd Soldier. Trag. by Henry Shi ley. Acted

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Acted at Drury-Lane, 4to. 1638. This play met with great applause, but was not republished till after the author's death.

Mary Magdalen, her Life and Repentance. An Interlude, by Lewis Wager, 4to. 1567. The plot is taken, as it is said in the prologue, from the seventh chapter of St. Luke. The piece is printed in the old black letter.

The Martyrdom of Ignatius. Tra. by John Gambold, 8vo. 1773. This tragedy was written in the year 1740, more than 30 years before it was published.

A Masque. presented at Bretbie in Derbyshire, on Twelfth-Night, 1639, by Sir A. Cockain, 12mo. 1659. This piece is printed in the body of this author's poems.

A Masque, a Description of, with the nuptial songs at, the Lord Vis. Haddington's marriage at Court, on Shrove-Tuesday at night, 1608, by Ben Jonson, fol. 1640,

A Masque presented at the House of Lord Haye, for the Entertainment of Le Baron de Tour, the French Ambassador, on Saturday, Feb. 22, 1617, by Ben Jonson, fol. 1617-

A Masque, presented at Ludlow-Castle, 1634, on Michaelmasse-night, before

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the right honourable John, Earl of Bridgewater, Visc. Brackly, Lord President of Wales, and one of his Majesty's most honourable privie council, by John Milton, 4to. 1637.

A Masque written at Lord Rochester's request for his Tragedy of *Valentinian*, by N. Tate. This is printed in Mr. Tate's *Miscellanies*, 8vo, 1685.

The Masque of Augures, with the several Antimasques, presented on Twelfth-night, 1621, by Ben Jonson, 4to. 1621.

The Masque of Flowers. Anonym. 4to. 1614. This masque was presented by the gentlemen of Gray's-Inn, at the Court at Whitehall, in the Banqueting-house, upon Twelfth-Night, 1613, and was the last of the solemnities and magnificencies which were performed at the marriage of the Earl of Somerset with the Lady Frances, daughter to the Earl of Suffolk.

A Masque of Owls at Kenelworth, presented by the ghost of Captain Cox mounted on his hobby-horse, 1626, by Ben Jonson, fol. 1640.

A Masque in the Opera of the *Prophetess*, by Tho. Betterton, printed with that piece.

A Masque of the two honourable

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nourable Houses, or Inns of Court, the Middle Temple, and Lincoln's-Inn, presented before the King at Whitehall on Shrove-Monday at night, Feb. 15, 1613, by George Chapman, 4to. no date. This masque was written and contrived for the celebration of the nuptials of the Count Palatine of the Rhine with the Princess Elizabeth.

A Royal Masque of the four Inns of Court, performed about *Allhollandtide*, 1633. Anonym.

The Masque of the Inner Temple and Grays-Inn, Grays-Inn and the Inner Temple, presented before his Majestie, the Queene's Majestie, the Prince Count Palatine and the Lady Elizabeth their Highnesses, in the Banqueting House at Whitehall, on Saturday the twentieth day of Februarie, 1612. By Fran. Beaumont, 4to. no date.

The Masquerade. Com. by Charles Johnson, 8vo. 1723. Acted at the Theatre Royal, Drury-Lane.

The Masquerade; or, An Evening's Intrigue. A Far. of two acts, by Benj. Griffin, 12mo. 1717. This was performed at Lincoln's-Inn-Fields with some success.

Masquerade du Ciel. A Masque, presented to the Great Queen of the Little World.

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The Massacre at Paris Trag. by Nat. Lee. Acted at the Theatre Royal, 4to. 1690. The plot of this play is founded on the bloody massacre of the Protestants, which was perpetrated at Paris on St. Bartholomew's day, 1572, in the reign of Charles IX.

The Massacre at Paris, with the Death of the Duke of Guise. Tragedy, by C. Marlow, 8vo. without date. This play is upon the same story with the last-mentioned one, but takes in a larger scope with respect to time, beginning with the unfortunate marriage between the king of Navarre and Marguerite ^{de} Valois, sister to Charles IX. which was the primary occasion of the massacre, and ending with the death of Henry III. of France. This play is not divided into acts, yet it is far from a bad one, and might probably furnish the hint to Mr. Lee.

The famous History of the Rise and Fall of Messianello, in two parts, by Tho. Duffey, 4to. 1700. second part, 1699. This is on the same story as *The Rebellion of Naples*, and partly borrowed from it.

Master Taste, the Poetical Fop; or, The Modes of the Court. Com. by the author of *Vanella*, 8vo. 1734.

Master

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Master Anthony. Com. by the Earl of Orrery, 4to. 1690. Though this piece bears the above date, yet it appears to have been acted many years before, at the Duke's Theatre in Lincoln's-Inn-Fields, by having the names of Mr. Angel and Mrs. Long in the drama, who had at that time been dead some years.

Master Turbulent; or, The Melancholics. Com. Anonymous, 4to. 1682.

A Match at Midnight. Com. by W. Rowley. Acted by the children of the Revels, 4to. 1633.

The Match-maker Fitted; or, The Fortune-hunters rightly served. Com. 12mo. 1718. This play was intended for the stage, but not accepted by the performers. Nor, if it had, could it have stood a chance of favour with the public. The language, though far from being low or devoid of understanding, yet is heavy, declamatory, and unadapted to comedy; and the characters shew the author to have made no very strict observations on those distinguishing features of the mind, which mark out the varieties of nature's oddities. Yet there is somewhat in the plot which is original, and capable of being extended on to advantage,

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viz. the circumstance of the designing guardian of a woman of no fortune, who, having by the assistance of her own artifices, and the spreading a belief of her being possessed of a large estate, procured considerable sums by selling his consent by turns to several different fortune-hunters, and tricked them all into the just punishment of ridiculous and improper matches, is himself at last entrapped into marriage with the girl herself. Such a design, executed by an able hand, enlivened with justly drawn characters, and adorned with pleasing and dramatic dialogues, might produce a piece not undeserving the approbation of the public. It is dedicated to Mother Wilson, of Wildstreet, Countess of Drury, under the character of *Surly* her chaplain. This Mother Wilson appears to have been a bawd of repute at that time, and probably might have misused the author. Yet there seems to be but very little connection between those private occurrences, and the general design of the piece.

Match me in London. Tragi-Com. by Thomas Dekker. Presented first at the Bull, in St. John's-street,

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street, and afterwards at the private house, in Drury-Lane, called the Phoenix, 4to. 1631. This is esteemed a good play.

Matilda. Trag. by Dr. Thomas Franklin. Acted at Drury-Lane, 8vo. 1775. This is almost a translation from Voltaire's *Duc de Foix*.

Matrimonial Trouble, in two parts, by the Dukes of Newcastle, fol. 1662. The first of these is a Comedy, the second a Comi-Tragedy.

May Day. Com. by G. Chapman. Acted at Black-Fryars, 8vo. 1611.

May Day. Ballad Op. by David Garrick. Acted at Drury-Lane, 8vo. 1775.

The Mayor of Garratt. A Comedy, of two acts, by S. Foote. Performed at the Theatre in the Haymarket, 1763. Printed in 8vo. 1769. In this very humorous and entertaining piece the character of Major Sturgeon, a city-militia officer, is entirely new, highly wrought up, and was most inimitably performed by Mr. Foote, with prodigious applause.

The Mayor of Quinborough. Com. by Thomas Middleton. Acted at Black-Fryars, 4to. 1661. This play was often performed with great applause.

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Measure for Measure. A Play, by William Shakspeare, fol. 1623. This is a most admirable play, as well with respect to character and conduct, as to the language and sentiment, which are equal to any of this inimitable author's pieces. The play is still frequently performed, and always with assured approbation. Dr. Johnson says, "Of this play the light or comic part is very natural and pleasing, but the grave scenes, if a few passages be excepted, have more labour than elegance. The plot is rather intricate than artful. The time of the action is indefinite; some time, we know not how much, must have elapsed between the recess of the Duke and the imprisonment of Claudio; for he must have learned the story of Mariana in his disguise, or he delegated his power to a man already known to be corrupted. The unities of action and place are sufficiently preserved."

Measure for Measure; or, Beauty the best Advocate. Com. by Charles Gildon. Acted at Lincoln's-Inn-Fields, 4to. 1700. An alteration of Shakspeare's *Measure for Measure*.

Medea. Tragedy, by Sir Edw. Sherburne, 8vo. 1648. This

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This is only a translation from Seneca, with annotations, but never intended for the stage. To it is annexed a translation of Seneca's answer to Lucilius's query, Why good men suffer misfortunes?

Medea. Tragedy, by J. Studley, 8vo. 1563. This is the same play as the foregoing, only translated by a different hand, and with an alteration of the chorus to the first act.

Medea. Trag. by Chas. Johnson. Acted at Drury-Lane, 8vo. 1731. The preface consists almost entirely of complaints of the ill treatment this play met with from a set of gentlemen belonging to the Inns of Court, who came determined to condemn it unheard. There are also a few strokes at Mr. Pope, who, in the *Dunciad*, had, it is said without provocation, introduced the author into that satire. The part of *Medea* was performed by Mrs. Porter; *Jason*, by Mr. Wilks.

Medea. Trag. by Rich. Glover, 4to. 1761. This play was not written with a design for stage-representation, being professedly formed after the model of the ancients, each act terminating with a chorus. The author has indeed shewn a

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good deal of erudition and a perfect acquaintance with the ancient classics. Some parts of his language are poetical, the sentimental passages forcible, and the *Ordo Verborum*, though somewhat stiff, yet not pedantic or turgid. Nevertheless, there is a languid coldness that runs through the piece, and robs it of the great essence of tragedy, pathetic power. The whole is declamatory, and the author seems to have kept the *Medea* of Seneca very constantly before his eyes; and it must be apparent to every one of but ordinary judgment, that long declamations, pompous invocations of ghosts, and powers of witchcraft, and chorusses composed in the uncouth measure of iambic, dithyrambic, &c. are by no means adapted to the fashion of the English stage. If it should be urged, that these kind of pieces are not written for the Theatre, but for the closet, we cannot think even that excuse obviates the objection, or clears an author who writes in this manner from the charge of affectation of singularity, and more than it would avail a man who should dress himself in the short cloak, trunk-hose, &c. of king James the First's times,

times, and though he paid and received visits in this habit, should plead, by way of apology, that he did not chuse to dance in it at an assembly, or go to court on a birth-day. And, indeed, we can perceive no juster reason for our cloathing our language, than for the decorating our persons after the fashions made use of two thousand years ago. Taste is periodical and changeable, and though it may not always be absolutely right, it is very seldom totally wrong; and consequently a compliance with it, in a moderate degree, will ever be less blameable than an opposition to it, which has not some very peculiar advantages of convenience or pleasure to urge in its excuse. It has been often performed at Drury-Lane and Covent-Garden, for Mrs. Yates's benefit.

Medea. Trag. translated from Euripides, by R. Potter, 4to. 1781.

The Meeting of the Company; or, Bayes's Art of Acting. Prelude, by David Garrick, Esq. Acted at Drury-Lane, at the opening of the Theatre in 1774. Not printed.

Melicerta. An heroic Pastoral, by Ozell. This is only a translation from a

piece of the same name by Moliere.

Melite. Com. translated from Corneille, 12mo. 1776

Menæchmi. Com. by W. W. 4to. 1595. This is only a loose translation from Plautus. From this play the plot of the *Comedy of Errors* is borrowed.

The Mercantile Lovers. Dramatic Satire, by Geo. Wallis. Acted at York, 8vo. 1775.

The Merchant of Venice. Tragi-Com. by W. Shakespeare, 4to. 1600. This is an admirable piece, and still continues on the list of acting plays. The story is built on a real fact, which happened in some part of Italy, with this difference indeed, that the intended cruelty was really on the side of the Christian, the Jew being the unhappy delinquent who fell beneath his rigid and barbarous resentment. Popular prejudice however, vindicates our author in the alteration he has made; and the delightful manner in which he has availed himself of the general character of the Jews, the very quintessence of which he has enriched his *Shylock* with, makes more than amends for his deviating from a matter of fact, which he was by no means obliged

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obliged to adhere to. The decision of *Portia's* fate by the choice of the caskets affords a pleasing suspense, and gives opportunity for a great many inimitable reflections. The trial scene in the fourth act is amazingly conducted; the anxiety both of the characters themselves, and of the audience, being kept up to the very last moment; nor can we close our mention of that scene without taking notice of the speech, put into *Portia's* mouth, in praise of mercy, which is perhaps the finest piece of oratory on the subject (though very fully treated on by many other writers) that has ever appeared in our or any other language. The scene lies partly at Venice, partly at Belmont, the seat of *Portia* on the Continent. For the alterations which lord Landsdowne has made in this play, see *Few of Venice*. “Of the *Merchant of Venice*,” says Dr. Johnson, “the style is even and easy; with few peculiarities of diction, or anomalies of construction. The comic part raises laughter, and the serious fixes expectation. The probability of either the one or the other story cannot be maintained. The union of two actions in one event is in this drama eminently

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happy. Dryden was much pleased with his own address in connecting the two plots of his *Spanish Fryer*, which yet we believe the critic will find excelled by his play.”

The Merchant. Comedy, translated from Plautus, by G. Colman. Printed in Thornton's translation of that author.

Mercurius Britannicus; or, *The English Intelligencer*. Tragi-Com. By R. Braithwaite. Acted at Paris with great applause, 4to. 1641. This piece is wholly political, the subject of it being entirely on the ship-money, which was one of the great points that occasioned the troubles of King Charles I. It consists of only four short acts, and of the fifth is said in the *Epilogue* as follows: “It is determined by the *Ædils*, the *Mistress of publicke Plays*, that the next day (by *Jove's Permission*) the fifth Act shall be acted upon Tyber, I should say Tyburne, by a new Society of *Abalamites*. *Vive le Roy*.” Before the first act is prefixed this other title, viz. *The Censure of the Judges*, or *The Court Cure*.

Mercury Harlequin. Pantomime, by Henry Woodward, Acted at Drury-Lane, 1756.

Mercury vindicated from Alchymists at Court, by gentlemen

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lemen the King's servants,
by Ben Jonson, fol. 1640.

Merlin; or, *The British
Inchanter and King Arthur,
the British Worthy*. Dram.
Opera. Acted at Good-
man's-Fields, 8vo. 1736.

Merlin; or, *The Devil of
Stonehenge*, by Lewis Theo-
bald. Acted at Drury-
Lane, 8vo. 1734.

Merope. Tragedy, by G.
Jefferys. Acted at Lin-
coln's - Inn - Fields, 8vo.
1731. This is taken from
the Italian play.

Merope. Tragedy, by A.
Hill. Acted at Drury-Lane,
8vo. 1749. This play was,
and still continues to be,
acted with great applause.
It is chiefly borrowed from
the *Merope* of Voltaire, yet
has Mr. Hill, whose manner
and style are very peculiar
and original, made it en-
tirely his own by his manner
of translating it. Some cri-
tics there are indeed, who
have found fault with this
gentleman as a turgid and
bombast writer; to their
opinions, however, we can-
not subscribe, for although
it may be allowed, that a
peculiar *Ordo Verborum*, and
a frequent use of compound
epithets, which seem to be
the true characteristics of
Mr. Hill's writings, may
give an apparent stiffness
and obscurity to a work,
yet when once perfectly di-

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gested and properly deliver-
ed from the lips of oratory,
they certainly add great
force and weight to the sen-
timent—nor can it surely
be considered as paying this
author any very exalted
compliment, to rank the
Tragedy of *Merope* as supe-
rior to any one which has
hitherto appeared since; nor
can there, perhaps, be a
stronger evidence in its fa-
vour, than the use which
some of the later tragic
writers have made of the
design of this play, having
more or less adopted the
plot as the ground-work of
their own pieces, as witness
the Tragedies of *Barbarossa*,
Creusa, *Douglas*, &c. The
story of *Merope* is well known
in history; and the scene lies
at Mycene. Soon after the
run of this piece the author
died.

Merope. Trag. translat-
ed from Voltaire, printed in
Dr. Franklin's edition of
that author.

Merope. Trag. by M.
de Voltaire, translated by
Dr. John Theobald, 8vo.
1744. This is a mere trans-
lation, and was never
brought on the stage.

Merope. Trag. by Mr.
Ayre. Italian and English,
8vo. 1740. This is only
the literal translation of an
Italian Tragedy on the same
subject

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subject of the foregoing pieces.

The Merry Cobbler. A far-cial Opera of one act, by Charles Coffey, 1735. This is a second part of the *Devil to Pay*; or, *The Wives Metamorphosed*; but being in no degree equal to the first, it was deservedly damned the first night at the Theatre Royal, Drury-Lane.

The Merry Counterfeit; or, *The Viscount à-la-Mode.* Farce, taken from Mrs. Behn. Acted at Covent-Garden, 1762, for the benefit of Mr. Shuter. Not printed.

The Merry Devil of Edmonton. Com. Acted at the Globe. Anonymous, 4to. 1608. The plot is founded on the History of one Peter Fabal, of whom more particular mention is made in Fuller's *Church History*, and in the *Chronicles of Henry VI.*'s reign.

The Merry Masqueraders; or, *The Humourous Cuckold.* Com. Anon. 8vo. 1732. Not acted.

The Merry Midnight Mistake; or, *Comfortable Conclusion.* Com. by David Ogborne, 8vo. 1765. Mr. Ogborne dreamed, that he was intended for a comic writer; and to shew how little such nocturnal visions are to be trusted, on his awaking, he sat down and

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composed this dramatic performances.

The Merry Miller; or, *The Countryman's Ramble to London.* Farce, by Thomas Sadler, 8vo. 1766.

The Merry Wives of Windsor. Com. by Wm. Shakspeare. Acted by the Lord Chamberlain's servants, 4to. 1602. This piece is allowed by the critics to be the master piece of our author's writings in the comic way. There is perhaps no comedy, in which so extensive a groupe of perfect and highly finished characters are set forth in one view. In the delineation of *Justice Shallow* he has gratified a very innocent revenge on a certain magistrate, who, in his adolescent years, had been unreasonably harsh upon him; yet he has done it with so inoffensive a playfulness as bears strong testimony to his own good-nature, having only rendered him laughable, without pointing at him any of the arrows of malevolent or poignant satire. Dryden allows this play to be exactly formed; and as it was written before the time that Ben Jonson had introduced the taste for cold elaborate regularity, it plainly proves, that our immortal bard was by no means incapable of polishing and regulating his plots to an equal

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equal degree of exactness, had not his choice of historical plans very frequently compelled him, and the unbridled strength of his imagination as often induced him, to o'erleap the bounds of those dramatic rules, which were first established by writers who knew not what it was to write, to act, and to think, above all rule. The editions of 1602 and 1619 are of the first slight sketch, which the author afterwards altered, enlarged, and improved. Dr. Johnson says, "Of this play there is a tradition preserved by Mr. Rowe, that it was written at the command of queen Elizabeth, who was so delighted with the character of Falstaff, that she wished it to be diffused through more plays; but suspecting that it might pall by continued uniformity, directed the poet to diversify his manner, by shewing him in love. No task is harder than that of writing to the ideas of another. Shakspeare knew what the queen, if the story be true, seems not to have known, that by any real passion of tenderness, the selfish craft, the careless jollity, and the lazy luxury of Falstaff, must have suffered so much abatement, that little of his former cast would have remain-

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ed. Falstaff could not love, but by ceasing to be Falstaff. He could only counterfeit love; and his professions could be prompted, not by the hope of pleasure, but of money. Thus the poet approached as near as he could to the work enjoined him; yet, having perhaps in the former plays completed his own idea, seems not to have been able to give Falstaff all his former power of entertainment. This comedy is remarkable for the variety and number of the personages, who exhibit more characters appropriated and discriminated than perhaps can be found in any other play. Whether Shakspeare was the first that produced upon the English stage the effect of language distorted and depraved by provincial or foreign pronunciation, I cannot certainly decide. This mode of forming ridiculous characters can confer praise only on him, who originally discovered it, for it requires not much of either wit or judgment; its success must be derived almost wholly from the player, but its power in a skilful mouth, even he that despises it, is unable to resist. The conduct of this drama is deficient; the action begins and ends often before the conclusion,

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clusion, and the different parts might change places without inconvenience; but its general power, that power by which all works of genius shall finally be tried, is such, that perhaps it never yet had reader or spectator, who did not think it too soon at an end."

Messalina, The Roman Empress, her Tragedy, by N. Richards, 12mo. 1640. The plot of this play is from Suetonius, Pliny, Juvenal, and other authors, who have written on the vicious character of that insatiate woman.

The Metamorphoses. A Comic Op. by Mr. Jackson. Acted at Drury-Lane, 1783. Some parts of this piece were received with great applause.

The Metamorphoses; or, The Old Lover Outwitted. Farce, by John Corey, 4to. 1704. It was acted at Theatre in Lincoln's-Inn-Fields.

The Metamorphoses. Com. Opera, by Charles Dibdin. Acted at the Hay-market, 8vo. 1776.

The Metamorphos'd Gypsies. A Masque, by Ben Jonson, fol. 1641. This piece was thrice presented before King James I.

The Methodist. Com. Being a continuation and completion of the plan of the *Minor*, written by Mr

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Foote, 8vo. This piece was never acted, nor intended so to be, and is no more than a most impudent catch-penny job of Israel Pottinger, whom the great success of Mr. Foote's *Minor* had induced to write this sequel to it, which is contrived in such a manner from the arrangement of the title page, as to appear to the unwary purchaser the product of the same author. But there is somewhat worse in this piece than even the imposition on the public, which is the gross reflection thrown on the private character of the chief of the Methodists, contrary to the intention of the author of the *Minor*. For although that gentleman has made a very just and ingenious attack on enthusiasm itself, and exposed the sanction which the promoters of vice and venders of lewdness lay claim to under the mask of religion, and the protection of some mistaken and pernicious tenets, yet he has not endeavoured to cast so severe a censure on men of any holy profession, however misled by blind zeal or enthusiastic madness to inculcate and propagate those tenets, as to hint at their being themselves either the abettors or encouragers of those pests of society, who

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screen themselves under their doctrine, or may pretend to enlist themselves under their banners. This the present writer has done, who, by a continuation of the characters and plot of the *Minor*, has made Dr. Squintum and Mrs. Cole, that is to say, an old bawd and a methodist preacher, coadjutors and joint instruments in carrying on the purposes of debauchery, and bringing to perfection all the infamous transactions of a common brothel: a charge which, if just, would not only cast an *opprobrium* on a whole sect of teachers, which it is to be hoped not one among them could possibly deserve, but also be a severe reflection on the legislature itself, for not having entered into a stricter inquiry on a nest of vipers, which, lying closely concealed under the shadow of religion, are empoisoning and destroying the very fountain of piety and virtue.

Michaelmas Terme. Com. by Thomas Middleton, 4to. 1607.

Microcosmus. A Moral Masq. by T. Nabbes. Acted at Salisbury-Court, 4to. 1637.

Midas. An English Burletta. Acted at Covent-

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Garden, 8vo. 1764. The burlesque in this humorous performance turning chiefly on heathen deities, ridiculous enough in themselves, and too absurd for burlesque, the aim of which is to turn *great* things to *farce*, the present mock-opera was not altogether so successful at first, as in many respects it deserved to be.

Midnight Hour. Farce, by Mrs. Inchbald, translated from the French. Acted at Covent-Garden, 1787, and met with applause.

Midsummer Night's Dream. Com. by Wm. Shakspeare. Acted by the Lord Chamberlain's servants, 4to. 1600. This play is one of the wild and irregular over-flowings of this great author's creative imagination. It is now never acted under its original form, yet it contains an infinite number of beauties, and different portions of it have been made use of separately in the formation of more pieces than one. Wild and fantastical as this play is (says Dr. Johnson), all the parts in the various modes are well written, and give the kind of pleasure which the author designed. Fairies in his time were much in fashion; common tradition had made them familiar,

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familiar, and Spenser's Poem had made them great.

A Midsummer Night's Dream, written by Shakspeare, with alterations and additions, and several new songs. As it is performed at the Theatre Royal, in Drury-Lane. By Mr. Colman, 8vo. 1763. This piece was acted only once, when the spectators were uncommonly few, and therefore not in the best humour. Respect for Shakspeare, however, kept them silent; but that silence likewise induced them to sympathize with Lysander and Helena, Demetrius and Hermia, who in one scene are all lying fast asleep on the stage. After the representation was over, Mr. Colman, who did not escape the narcotic qualities of the dose he had administered, took away a third part of its ingredients, and prevailed on his patients to try the effects of it a second time. But in this contracted form it succeeded less, inspiring drowsiness without the benefit of repose. We have reason to think, however, that our theatrical physician had still further hopes of gaining somewhat by his prescription, having, if we are not deceived, compelled those under his regimen at the Haymarket to swallow it once more, though

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he could never contrive to make it a popular medicine.

The Milesian. Com. Op. by Mr. Jackson. Acted at Drury-Lane, 8vo. 1776.

The Miniature Picture. Comedy, by Lady Craven. Acted at Drury-Lane, 1781. Not printed. This piece was first performed in a private Theatre at Newberry. It was produced very late in the season at Drury-Lane, and acted only three or four nights.

The Minor. Comedy of three acts, by Samuel Foote, 8vo. 1760. This piece was first presented in the summer season at the Little Theatre in the Haymarket, and though it was performed by an entirely young and unpractised company, it brought full houses for 38 nights in that time of the year, and continues still one of the stock piece for the winter also. As the principal merit of all this gentleman's writings consists in the drawing peculiar characters well known in real life, which he heightened by his own manner of personating the originals on the stage, it will be necessary to inform posterity, that in the characters of Mrs. Cole and Mr. Smirk, the author represented those of the celebrated Mother Douglas, and Mr. Langford, the auctioneer;

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tioner; and that in the conclusion, or rather epilogue to the piece spoken by Shift (which the author performed, together with the other two characters), he took off to a great degree of exactness the manner and even person of that most noted enthusiastic preacher, and chief of the methodists, Mr. George Whitfield. And indeed, so happy was the success of this piece in one respect, that it seemed more effectually to open our eyes (those of the populace especially) in regard to the absurdities of that pernicious set of politic enthusiasts, than all the more serious writings that had ever been published against them. Mr. Foote has been accused of borrowing not only the hint, but even the whole of the character of Mrs. Cole, from another piece, which was at that time only in embryo. What justice there is in this charge, however, we may perhaps canvass farther in another part of this work, when we come to make mention of that piece. An additional Scene to the Comedy of *The Minor*, 8vo. 1761. In this Mr. Foote is pretty smartly advertised upon, for making it his practice to expose the harmless peculiarities of private persons upon the public stage.

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Minorca. Trag. by H. Dell, 8vo. 1756. This piece was printed just when the place from which it is named was taken. Nothing can be more contemptible than it is in every point of view.

Miracle Play of St. Katharine. By Geoffery, afterwards Abbot of St. Alban's, a Norman. The above play was, for aught that appears to the contrary, the first spectacle of this sort exhibited in these kingdoms; and, as M. L'Extant observes, might have been the first attempt towards the revival of dramatic entertainments in all Europe.

The Miraculous Cure; or, The Citizen Outwitted. F. Compiled by Brownlow Forde, 12mo. 1771.

The Mirror; or, Harlequin Every where. Pantomimical Burletta, by Cha. Dibdin. Acted at Covent-Garden, 8vo. 1780.

The Mirrour. Com. in three acts, by Henry Dell, 8vo. 1757. Never acted.

Mirza. Tra. by Robert Baron, 8vo. 1647. This tragedy is founded on real facts which happened not long before, and is illustrated with historical annotations. The story of it is the same as that which Denham made the groundwork of his *Sophy*, and which

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which may be found in Sir Thomas Herbert's Travels. It is a good play, but whether ever acted or not, is uncertain.

The Miser. Com. by T. Shadwell, 4to. 1672. This play, by the author's own confession, is founded on the *Avare* of Moliere, which is itself also built on the *Aulularia* of Plautus. Shadwell, however, has by no means been a mere translator, but has added considerably to his original.

The Miser. Com. by H. Fielding, 8vo. 1732. This play was acted with great applause at the Theatre Royal in Drury-Lane, and is the piece which now continues to be performed annually.

The Miser. Com. by J. Ozell, 12mo. 1732. This is nothing more than a literal translation of the celebrated French play of Moliere, from which all the above-mentioned pieces have been borrowed.

The Miser of Moliere, translated by Michael de Boissy, 12mo. 1752.

The Miser. Com. translated from Plautus, by Bonnel Thornton, 8vo. 1767.

The Miseries of Inforced Marriage, by Geo. Wilkins, 4to. 1607. To this comedy Mrs. Behn is indebted for great part of the plot of the

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Town Fop; or, Sir Timothy Tawdry. She has, however, considerably improved on this play, which is not divided into acts.

Miss in her Teens; or, *The Medley of Lovers.* Far. by David Garrick. Acted at Covent-Garden, 8vo. 1747. This farce met with great success, and indeed deservedly so, being a laughable diverting piece. The characters of Flash and Fribble may perhaps be considered as somewhat *outré*, and too much on the Caricature, but that has ever been allowed in farce, or what the French call *Basse Comedie*, where probability is frequently sacrificed to invention, and a strict adherence to nature, or humour, and ridicule. And, moreover, the inimitable performances of the author and Mr. Woodward in these characters seemed to overbear even the slightest reflection of this kind that might arise, since even in the representation of what might itself exceed the bounds of nature, the enchanted audience could scarcely perceive that they were not walking in their very straightest and most limited paths.

Miss Lucy in Town. F. by Henry Fielding. Acted at Drury-Lane, 8vo. 1742. This piece, which is a sequel
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or second part of *The Virgin Unmasked*, was presented for some nights, and met with applause. But it being hinted, that a particular man of quality was pointed at in one of the characters, an application was made to the Lord Chamberlain, who sent an order to forbid it being performed any more.

The Mission from Rome into Great-Britain in the Cause of Popery and the Pretender. Scenically represented, 4to. No date, about 1746.

The Mistake. Com. by Sir John Vanburgh. Acted at the Haymarket, 4to. 1706. This is an admirable play, and always meets with applause. The quarrelling scene between Carlos and Leonora is perhaps as highly touched as any we have in the whole list of English comedies.

The Mistakes; or, The Happy Resentment. Com. by the late Lord Cornbury, 8vo. 1758. The author of this piece was the learned, ingenious, and witty Lord Cornbury. It was, however, never acted, being a very juvenile performance, and unequal to the very deserved reputation his Lordship's abilities afterwards acquired.

Mistaken Beauty; or, The Lyar. Com. Acted at the Theatre Royal, 4to. 1685.

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Anonymous. This is little more than a translation of the *Menteur* of Corneille.

The Mistaken Husband. C. by Dryden. Acted at the Theatre Royal, 4to. 1675. This play is on the model of Plautus's *Menœchmi*, and is extremely farcical. It is not, however, Mr. Dryden's, being only adopted by him, and enriched with one good scene from his hand. The real author unknown.

The Mistakes; or, The False Report. Com. by J. Harris, 4to. 1690. This play was written by another person, but falling into this gentleman's hands, he made many alterations in it considerably for the worse.

Mithridates, King of Pontus. Trag. by Nath. Lee. Acted at the Theatre Royal, 4to. 1678.

The Mock Doctor; or, The Dumb Lady Cured. Ballad Farce, by Henry Fielding. Acted at Drury-Lane, 8vo. 1753. This petite Piece is taken wholly from the *Madein malgré lui* of Moliere, excepting the songs, which are not very numerous. Some other writers have made use of that comedy as the ground-work of their pieces, but, by attempting to enlarge on and improve it, have absolutely spoiled it. This author, however, whose natural bent of genius had the

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the same kind of turn with that of Moliere himself, has been contented with only giving a sprightly and happy translation of him, varying no more from his original with respect to plot, incident, or conduct, than the different taste of the two nations rendered absolutely necessary; by which means he has introduced the foreigner amongst us possessed of all his natural vivacity and humour, and with no other alteration than that which his *Politesse* would necessarily occasion, viz. the being dressed in the full mode of the country he is visiting. How far the author was right in the adoption of this method, the success of the piece sufficiently evinces; it having been received with universal approbation at its first appearance, and continuing to this day one of the constant standing deserts to our most pleasing dramatic collations.

The Mock Duellist; or, The French Valet. Com. by P. B. 4to. 1675. This play was acted at the Theatre Royal with some success, and is attributed to one Mr. Peter Belon.

The Mock Lawyer. Ballad Opera, by Ed. Phillips, 8vo. 1733. This was acted at Covent-Garden with some success.

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The Mock Marriage. C. by Thomas Scot. Acted at Dorset-Gardens, 4to. 1696. This play was the first attempt of a young author, in the dramatic way, and was performed in an indifferent part of the season; yet it met with considerable approbation.

The Mock Preacher. A satyric, comical, allegorical Farce. Acted to a crowded audience at Kennington-Common, and many other Theatres, with the humours of the mob, 8vo. 1739.

The Mock Philosopher. A new, pleasant, and diverting Comedy, representing the humours of the age, by S. Harper, 12mo. 1737.

The Mock Tempest; or, The Enchanted Castle, by T. Duffet, 4to. 1676. This piece was acted at the Theatre Royal, and written purposely in a burlesque style. The design of it was to draw away the audience from the other theatre, to which at that time there was a very great resort, drawn thither in consequence of the applause given to Dryden's alteration of *The Tempest*, which was then in its full run: but it was intermixed with so much scurrility and ribaldry, that though it met with some little success at first, it presently fell to the ground.

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Mock Thyestes. Farce, by J. Wright, 12mo. 1674.

Modern Antiques. Farce, by Mr. O'Keeffe. Acted at Covent-Garden, 1791, and well received.

A Modern Character. Introduced into Æsop as acted at the Haymarket, 8vo. 1751.

Modern Courtship. Com. in two acts, 8vo. 1768.

The Modern Husband. C. by Henry Fielding, 8vo. 1734. This play was acted at the Theatre Royal in Drury-Lane with some success, but never revived since.

Modern Poetasters; or, Directors no Conjurors. A Farce, Anonymous, 1725, on the famous Ode Writers, Satyrists, Panegyrists, &c. of the present Times, and their Patrons, &c. It was never acted, and seems by its denomination to be only a piece of personal satire and partial abuse, neither intended nor fit for the stage.

The Modern Prophets; or, New Wit for an Husband. Com. by Thomas Durfey. Acted at Drury-Lane, 4to. 1707. This piece is an excessive bad one, having no kind of merit but the exposing, with some little humour, a set of absurd enthusiasts who made their appearance at that time under the title of The French Prophets-

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The Modern Receipt; or, A Cure for Love. Com. altered from Shakspeare, 12mo. 1739.

The Modern Wife; or, The Virgin her own Rival. Com. by J. Stevens, 8vo. 1744. This piece was, as the title-page informs us, acted gratis at the Theatre in the Haymarket, by a company of gentlemen for their diversion.

The Modish Couple. C. by Captain Bodens. 8vo. 1732. This play was acted at Drury-Lane without any great success.

The Modern Husband. C. by Cha. Burnaby, 4to. 1702. This play was performed at Drury - Lane, and was damned.

The Modish Wife. Com. by Francis Gentleman. Acted at the Haymarket, 8vo 1774.

The Mogul Tale. Farce. Acted at the Haymarket, 1784, and well received.

The Mohocks. A Tragico-Comical Farce, as it is acted (says the title-page) near the Watch-house in Covent-Garden, 8vo. 1712. This piece was never acted. The subject of it is an exposition of the behaviour of a set of mischievous young men, who were distinguished by the title of Mohocks (as those of the present time are by that of Bucks and Bloods) and

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and who used, on the presumption of their being protected by rank or fortune from punishment for their errors, to mistreat every inoffensive person whom they met abroad, under the idea of frolicks. These pernicious beings have almost almost always subsisted under one title or other. The modern race, however, seeming to have rather more of the monkey than the bear in them, confine themselves to less savage kinds of mischief than those hinted at here, who used to stop at no barbarity, cutting and maiming innocent persons with their swords, &c. and indeed imitating the unpolished nation whose name they assumed.

Momus turn'd Fabulist; or, Vulcan's Wedding. Opera, Anonym. 8vo. 1729. This piece has a considerable share of merit. It was acted at Lincoln's-Inn-Fields with success.

Monarchical Image; or, Nebuchadnezzar's Dream. Dramatical Poem, by Rob. Fleming, 8vo. 1691.

Money is an Ass. Com. Thomas Jordan, 4to. 1668. This play was acted with applause; the part of Captain Penniless, the principal character in it, having been performed by the author.

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Money's the Mistress. C. by T. Southerne, 8vo. 1725. This author's comedies are by no means equal to his tragedies, nor is this even the best of the former. It met with no approbation on its appearance at Lincoln's-Inn-Fields.

Monfieur de Pourceaugnac; or, Squire Trelooby. Ano. 4to. 1704. This piece was acted at the Subscription Music at the Theatre Royal in Lincoln's - Inn - Fields, March 20, 1704. by a select company from both houses.

Monfieur D'Olive. Com. by George Chapman, 4to. 1606. This play was esteemed a good one, and met with success.

Monfieur Thomas. Com. by John Fletcher. Acted at Black-Fryars, 4to. 1639. In this comedy the author was unassisted by his friend Beaumont (who probably was dead before the writing of it) or any other person; but it was not published till after his death, by Richard Broome. It was afterwards revived on the stage by T. Durfey, under the title of Trick for Trick.

Montezuma. Trag. by Henry Brooke, Esq. 8vo. 1778. Not acted.

The Monument in Arcadia. A dramatic Poem, in two acts, 4to. 1773, by George Keate,

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Keate, Esq. As no writer can be much injured by comparison with himself, we shall not hesitate to affirm, that the pastoral drama before us is by far the least valuable of Mr. Keate's productions.

More Dissemblers besides Women. Com. by Thomas Middleton, 8vo. 1657.

The Moral Quack. Dramatic Satire, by Dr. Bacon, 8vo. 1757.

The Morning Ramble ; or, The Town Humours Com. Anonym. 4to. 1673. This is a good play, and by Downes ascribed to Hevil Paine.

Mortimer's Fall. Trag. by Ben Jonson. This piece is to be found among Jonson's works, but is no more than a fragment, just begun, and left imperfect by means of the author's death. What it would have been, however, may in some measure, be gathered from the arguments of each several act, which are published to it for the reader's satisfaction. The loss of it is the more to be regretted, as it is the only plan this author had proceeded on for a dramatic piece, on any story from the history of our own domestic affairs.

Mother Bombie. Comedy, by John Lilly, M. A. 4to. 1594.

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The Mother in Law ; or, The Doctor the Disease. C. by James Miller, 8vo. 1734. This comedy was acted with very great success at the Theatre in Drury-Lane. The scene of it is laid in London, and the plot is compounded of those two comedies of Moliere, viz. the *Monsieur Pourceaugnac*, and the *Malade Imaginaire*.

Mother Shipton, her Life. Com. by Thomas Thomson, 4to. N. D. This play, it is said, was acted nineteen days successively with great applause, yet what merit it has can by no means be called its own, all the characters, excepting those which relate to Mother Shipton, being stolen from from Massinger's *City Madam*, and Middleton's *Chaste Maid in Cheapside*.

Mother Shipton. Pantomime. Acted at Covent-Garden, 4to. 1770.

The Mournful Nuptials ; or, Love the Cure of all Woes. Trag. by Thomas Cooke. 8vo. 1739. This was afterwards altered, and brought out at Drury-Lane, in 1744, under the title of *Love the Cause and Cure of Grief ; or, The Innocent Murderer*.

The Mourning Bride. T. by W. Congreve. Acted at Lincoln's - Inn - Fields, 4to.

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4to. 1697. This is the only tragedy our author ever wrote, and met with more success than any of his other pieces, yet it is certainly greatly inferior to the very worst of them; for although the story is a pleasing and affecting one, and well told, yet the language has so much of the bombast, and so little of real nature in it, that it is scarcely credible it could be the work of an author so remarkable for the contrary, in the easy flowing wit of his comedies. Dr. Johnson however observes, "that if he were to select from the whole mass of English poetry the most poetical paragraph, he knows not what he could prefer to an exclamation in this tragedy:

Almeria.

It was a fancy'd noise; for all is hush'd.

Leonora.

It bore the accent of a human voice.

Almeria.

It was thy fear, or else some transient wind

Whistling through hollows of this vaulted isle:

We'll listen ———

Leonora.

Hark!

Almeria.

No, all is hush'd, and still as death.
—'Tis dreadful!

How reverend is the face of this tall pile;

Whose ancient pillars rear their marble heads,

To bear aloft its arch'd and ponderous roof,

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By its own weight made steadfast and
immoveable,

Looking tranquility! It strikes an
awe

And terror on my aching sight; the
tombs

And monumental caves of death
look cold,

And shoot a chillness to my trembling
heart.

Give me thy hand, and let me hear
thy voice;

Nay, quickly speak to me, and let
me hear

Thy voice—my own affrights me
with its echoes."

He who reads these lines enjoys for a moment the powers of a poet; he feels what he remembers to have felt before, but he feels it with great increase of sensibility; he recognizes a familiar image, but meets it again amplified and expanded, embellished with beauty, and enlarged with majesty."

Mucedorus, the King's Sonne of Valentia, and Amadine, the King's Daughter of Arragon. With the merry Conceits of the Mouse. 4to. 1615. This piece is, in some of the old catalogues, said to be Shakspeare's.

Much Ado About Nothing. Com. by Wm. Shakspeare. Acted by the Lord Chamberlain's servants, 4to. 1600. This comedy, tho' not free from faults, has however numberless beauties in it, nor is there per-
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haps in any play so pleasing a match of wit and lively repartee as is supported between Benedict and Beatrice in this; and the contrivance of making them fall in love with one another, who had both equally forsworn that passion, is very pleasingly conducted. The scene lies in Messina, and that part of the plot which relates to Claudio and Hero, with the Bastard's scheme of rendering the former jealous by the assistance of Margaret the waiting-maid, and Borachio, is borrowed from the fifth book of Ariosto's *Orlando Furioso*, in the story of Ariodant and Geneura. The like story is also related in Spenser's *Fairy Queen*, book 2. canto 4. Mr. Steevens observes, that "this play may be justly said to contain two of the most sprightly characters that Shakspeare ever drew. The wit, the humourist, the gentleman, and the soldier, are combined in Benedict. It is to be lamented, indeed, that the first and most splendid of these distinctions, is disgraced by unnecessary profaneness; for the goodness of his heart is hardly sufficient to atone for the licence of his tongue. The too farcastic levity, which flashes out in the conversation of Beatrice, may be

excused on account of the steadiness of friendship so apparent in her behaviour, when she urges her lover to risque his life by a challenge to Claudio. In the conduct of the fable, however, there is an imperfection similar to that which Dr. Johnson has pointed out in the *Merry Wives of Windsor*:—the second contrivance is less ingenious than the first; or, to speak more plainly, the same incident is become stale by repetition. I wish some other method had been found to entrap Beatrice, than that very one which before had been successfully practised on Benedict."

The Mulberry Garden. C. by Sir Charles Sedley. Acted at Drury-Lane, 4to. 1668. 4to. 1675. This was esteemed a very good comedy.

Muleasses the Turk. Trag. by John Mason, 4to. 1610. Whatever merit this play might really possess, the author himself had a most exalted opinion of it. This tragedy has some beautiful lines and speeches, which, however, are disgraced by intrusions of the lowest and most obscene comedy that has hitherto appeared on the stage.

The Muse of Newmarket. 4to. 1681. This is only an assemblage of three drolls acted

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acted at Newmarket, and said to be all stolen from other plays. The names of them are as follows: viz. 1. The Merry Milkmaids of Illington; or, The Rambling Gallants Defeated. 2. Love Lost in the Dark; or, The Drunken Couple. 3. The Politic Whore; or, The Conceited Cuckold.

The Muses Looking Glass. Com. by Thomas Randolph, 4to. 1638. This is perhaps one of the most estimable and meritorious of all the old pieces extant. It contains an assemblage of characters whose height of painting would do honour to the pen of Shakspeare or Jonson: the language is at the same time natural and poetical, the sentiments strong, the satire poignant, and the moral both absolutely chaste and clearly conspicuous. In a word, there is nothing but the difference of the manners, and the want of intricacy in the plot, which could prevent its becoming one of the favourites of the present stage.

The Muse of Ossian. A Dramatic Poem, of three acts. Extracted from the several poems of Ossian, the son of Fingal, by David Erskine Baker. Performed at Edinburgh, 12mo. 1763.

The Muses in Mourning. Opera, by A. Hill, 8vo.

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1760. This little piece was never acted.

The Musical Lady. Farce, by George Colman. Acted at Drury-Lane, 8vo. 1762. In the piece before us, Mr. Colman has attacked the ladies on the affectation of a passion for music, and a taste in composition, without either feeling the one, or possessing the other, and thereby becoming dupes to fashionable absurdity, and an easy prey to the interested views of a set of foreign fiddlers and Italian impostors, to the neglect of real and superior merit, because British, or at the best imagining those qualifications the only title to encouragement, which never thrive perfectly but in a land of luxury and effeminacy, and ought by no means to be set in competition with those manly virtues and generous qualities, which are the distinguishing characteristics of our more hardy countrymen. In this attempt the author has succeeded better than in his former; his Sophia is a more finished character than his Polly Honeycombe, and the use made of her darling folly by Mr. Mask, much more judicious and conducive to her reformation than the baffled design of Mr. Scribble. The characters are all finely drawn;

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nor are those of Old Mask and even the Laundress less delicately finished, than the more important ones of Young Mask and Sophy. The language is lively and sensible, and the plot, though simple, sufficiently dramatic. In a word, we cannot avoid giving it as our opinion, that, notwithstanding the success of the Jealous Wife, the Musical Lady still stands foremost in the point of merit among all Mr. Colman's writings. Yet, though that merit might fully entitle it to the approbation it met with, it would scarcely be just to omit taking notice, that its success was greatly contributed to by the admirable performance of perhaps the most promising young actress that has appeared on this stage for many years past, viz. Miss Pope, who supported the character of Sophia with a sprightliness tempered with judgment, and an elegance heightened by ease, that might have done honour to a performer of three times the experience in life that her years then afforded her an opportunity of acquiring.

Mustapha, the Son of Solymán the Magnificent. T. by Roger, earl of Orrery, fol. 1672 and 1690. It is esteemed a good play, and

was acted at the Duke of York's Theatre.

Mustapha. Tragedy, by Fulk Greville, Lord Brooke, fol. 1633.

Mutual Deception. Com. Acted at the Haymarket, 1786, for the benefit of Mr. Palmer, and very well received.

Mydas. Com. by John Lyly, 4to. 1592.

The Mystrious Husband. Trag. written in prose by Mr. Cumberland. Acted at Covent-Garden, 1783. The situations in this piece are produced with great contrivance, and the progression of the plot is very artful, all the incidents tending in successive order to the grand mystery.

Myrtillo. A Pastoral Interlude, by Colley Cibber, 8vo. 1716. Performed at Drury-Lane, with no very great success.

The Mystrious Mother. Trag. by Horace Walpole, 8vo. 1768. This dramatic piece was printed by our author at Strawberry-Hill, and distributed among his particular friends, but with such strict injunctions of secrecy, that, knowing its merit, we cannot but express our surprize that its author should wish to withhold it from the public. Mr. Walpole has given the story of it

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it in the following words :
 “ I had heard when very young, that a gentlewoman, under uncommon agonies of mind, had waited on Archbishop Tillotson, and besought his counsel. A damsel that served her had, many years before, acquainted her that she was importuned by the gentlewoman’s son to grant him a private meeting. The mother ordered the maiden to make the assignation, when she said she would discover herself, and reprimand him for his criminal passion ; but being hurried away by a much more criminal passion herself, she kept the assignation without discovering herself. The fruit of this horrid artifice was a daugh-

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THE NABOB. Com. by Samuel Foote. Acted at the Haymarket, 1772. Printed in 8vo. 1778. A severe satire on the greater part of those gentlemen who have acquired wealth in the East-Indies. At the time this play was produced, a general odium had been excited against the members of the East-India Company, which was kept alive by every art which virulence and party could suggest. Mr. Foote, ever attentive to avail himself of popular subjects,

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ter, whom the gentlewoman caused to be educated very privately in the country ; but proving very lovely, and being accidentally met by her father-brother, who never had the slightest suspicion of the truth, he had fallen in love with, and actually married her. The wretched guilty mother learning what had happened, and distracted with the consequence of her crime, had now resorted to the Archbishop to know in what manner she should act. The prelate charged her never to let her son and daughter know what had passed, as they were innocent of any criminal intention. For herself, he bade her almost despair.”

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seized the present occasion to entertain the town at the expence of some individuals. The character of Sir Matthew Mite was intended for a gentleman who had risen from the low situation of a cheesemonger. How far it resembles the original must be left to the determination of those who have an opportunity of making the comparison.

Nancy ; or, The Parting Lovers. A Musical Interlude, by H. Carey, 8vo. 1739. This piece was acted
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with success at the Theatre Royal in Drury-Lane.

Nanine. Com. translated from Voltaire, and printed in Dr. Franklin's edition of that author.

Narcissus; or, The Self-Admirer. Com. translated from J. J. Rousseau, 12mo. 1767. This was first acted at Paris, 1752.

National Prejudice. Com. of two acts, performed at Drury-Lane, April the 6th, 1768, for Mrs. Abington's benefit. Not printed.

The Natural Son. Com. by Mr. Cumberland. Acted at Drury-Lane, 1784. The incidents of this piece are borrowed from Fielding's celebrated Tom Jones.

Nature will Prevail. A Dramatic Proverb. Acted at the Haymarket, 1778. Not printed.

Nature's Three Daughters, Beauty, Love and Wit. C. in two parts, by the duchess of Newcastle, fol. 1662.

Nautical Prejudice. Com. Acted at Covent-Garden, 1791, for the benefit of Mrs. Wells.

Neck or Nothing. Farce, by David Garrick, Esq. Acted at Drury-Lane, 8vo. 1766. This piece is an imitation of the Crispin Rival de son Maitre of Le Sage.

The Necromancer; or, Harlequin Dr. Faustus. A

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Pantomime. Acted at Lincoln's - Inn - Fields, 8vo. 1731.

Neptune's Triumph for the Return of Albion. Masque, by Ben Jonson, performed at Court on Twelfth Night, 1624.

Nero, Emperor of Rome, his Trag. by Nathaniel Lee, Acted at the Theatre Royal, 4to. 1675. This tragedy is written in a mixed style, part being in prose, part in rhyme, and part in blank verse.

Nero, the Tragedy of. Anonym. 4to. 1624. This play is, in the title-page, called Nero newly written, because it was written after that of Claudius Tiberius Nero, which Kirkman has by mistake called Nero's Life and Death. See Claudius Tiberius Nero. It is on the same foundation with Lee's play, and the scene laid in the same place.

The Nest of Plays, by Hildebrand Jacob. Acted at Covent - Garden, 8vo. 1738. This was the first Dramatic Entertainment licensed by the Lord Chamberlain, after passing the act for restraining the liberty of the stage; which was of itself assigned as a reason for its want of success. Be that as it will, the work was damned the first night.

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The New Academy; or, *The New Exchange* Com. by Richard Broome, 8vo. 1658.

The New Athenian Comedy, by J. S. 4to. 1693, containing the Politics, Oeconomics, Tactics, Cryptics. Apocalyptic, Styptics, Sceptics, Pneumatics, Theologics, Mathematics, Sophistics, Pragmatics, Dogmatics, &c. of that most learned Society. This piece was not intended for the stage; it consists only of three acts, and is a low piece of banter on the Athenian society.

New Brooms! An occasional Prelude, by George Colman. Performed at Drury-Lane, at the opening of the Theatre, 1776. 8vo.

Newe Custome. An Interlude, Anonym. 4to. 1573. The whole title of it is as follows: "A new Enterlude, no less wittie than pleasant, intituled *Newe Custome*; devised of late, and for diverse causes now set forth, never before this tyme imprinted." It is printed in the black letter, and is written in English hexameter rhymes.

New Hippocrates. Farce, 1761. This piece made its appearance for two several benefits on Drury-Lane stage, and is said to have been written by Dr. Hiffernan. The intent of it is to

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expose the folly of persons of fortune confiding the conduct of their health and constitutions to foreign empirics, to the prejudice of deserving regular-bred gentlemen of the faculty, who, possessed of great learning, skill and judgment, are nevertheless often neglected, and denied that encouragement which is at the same time unreasonably lavished on these pernicious beings; to whom, from their absolute deficiency of every one of those qualities, it would be madness to entrust the management of even the most trivial concern in life itself. The design so far may be good, but the execution of it is puerile, and defective in almost every essential to the drama; character, incident, and probability, being all alike wanting in it; the foreign quack being made an absolute Englishman, and the only attempt at real character, which is that of Miss Griseldine Waponrake, a Yorkshire, galloping, fox-hunting, female rustic, dragged in by head and shoulders without any previous expectation, or subsequent consequence, or, in a word, without any farther connexion to this piece, than it might be made to have equally well to any other.

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The success it met with, which was a kind of cold contemptuous disregard, was surely as much as its merit could demand, and indeed the author seems to have shewn a consciousness of the same judgment by not publishing the piece.

The New Inn; or, *The Light Heart*. Com. by Ben Jonson, 8vo. 1631. Nothing perhaps can give a stronger idea of the self-opinion, haughtiness, and insolence of this writer, whose merit, great as it was, must be greatly eclipsed by those ill qualities, than his behaviour with regard to this play, which not succeeding according to the exalted idea he had himself formed of its worth, he published it with the following title-page, which we shall here transcribe at large: “*The New Inn*; or, *The Light Heart*, A Comedy, never acted, but most negligently played by some of the King’s Servants, and more squeamishly beheld and censured by others the King’s subjects, 1629. Now at last set at Liberty to the Readers, his Majesty’s Servants and Subjects to be judged.” He also annexed to the play an ode, in which he openly and insolently arraigns the public for want of taste, and threatens to quit the stage.

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Such was the resentment shewn by this opiniated genius, on one single slight shewn to him by an audience from whom he had before received repeated favours. This ode, however, drew upon him an answer from Mr. Feltham, which could not fail of severely wounding a mind so susceptible of feeling, and so avaricious of praise, as Jonson’s. Nor do we hint this by way of casting any reflection on the memory of this truly great genius, whose merits in some respects are, and ever will remain, unequalled; but only as a hint, how greatly even the most exalted merit may degrade itself by too apparent a self-consciousness, and how vastly more amiable must have been the private characters of the modest Shakspeare and humble Spenser, who constantly mention themselves with the utmost humility, and others with the highest respect, than that of the over-bearing Jonson; who, tender as he thus was as to any attack made on himself, was nevertheless perpetually carping and cavilling at the works of others, the due commendations given to which his envious disposition would not permit him to hear with patience, nor acquiesce to with unreserve or candour.

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candour. But such is the frailty of human nature, and such the errors which persons of great abilities are perhaps more epidemically liable to than others, whose consciousness of defect abates and antidotes the pride of nature.

Newmarket; or, *The Humours of the Turf*. Com. of two acts, by Geo. Downing, 12mo. 1763. This piece has been acted at Drury-Lane.

New Market Fayre; or, *A Parliamentary Outcry of State Commodities set to Sale*. Tragi-Com. 1640.

New Market Fayre; or, *Mrs. Parliament's New Figaries*. Tragi-Com. Part II. Written (as the title says) by the Man in the Moon, and printed at You may go look. These two satyrical plays, each of which consists of little more than one scene, were written by some loyalist, to satirize and expose the proceedings of the rebels, whose power was at that time arisen to its greatest height.

A New Rehearsal; or, *Bayes the Younger*. Anon. 8vo. 1714. Containing an examen of The Ambitious Step-mother, Tamerlane, The Biter, Fair Penitent, Royal Convert, Ulysses, and Jane Shore; all written by N. Rowe, Esq. also a mod or two upon Mr.

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Pope's Rape of the Lock. This piece is written in imitation of the Duke of Buckingham's Rehearsal. Mr. Rowe's plays, however, being rendered in it the sole subject of examination and criticism. This piece, although anonymous, was written by C. Gildon.

News from Parnassus. Prelude, by Arthur Murphy. Acted at Covent-Garden, 1776. Not printed.

News from Plymouth. C. by Sir Wm. Davenant, fol. 1673.

The New Peerage; or, *Our Eyes May Deceive Us*. Com. by Miss Lee. Acted at Drury-Lane, 1787, and tolerably well received.

News from the New World Discover'd in the Moon. A Masque, by Ben Jonson, fol. 1641. Presented at Court before king James I. 1620.

New Spain; or *Love in Mexico*. Opera, by Mr. Scawen. Acted at the Haymarket, 1790, and favourably received.

A New Trick to cheat the Devil. Com. by R. Davenport, gent. 4to. 1639. This play met with good success.

A New Way to Pay Old Debts. Com. by P. Massinger. Acted at the Phoenix, in Drury-Lane, 4to. 1633. This Play is one of the old comedies, and per-

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haps the very best of this author's writing. The plot is good and well connected, the language dramatic and nervous, and the characters, particularly that of Sir Giles Over-reach, highly and judiciously drawn.

A New Wonder, A Woman never Vext. Com. by Wm. Rowley, 4to. 1632. This is a diverting play, and met with success.

Next Door Neighbours. Comedy of three acts, by Mrs. Inchbald. Acted at the Haymarket, 1791. The plot of this comedy is borrowed from two French plays; the characters are drawn with considerable effect, the general tendency of the play is good, and the dialogue is sprightly and elegant.

The Nice Lady. Com. by G. S. Green, 8vo. 1762. Not acted.

Nice Valour; or, The Passionate Madman. Com. by Beaumont and Fletcher, fol. 1647.

The Nice Wanton. A pleasaunt Comedie, Anon. 1634.

Nicomede. Tragi-Com. by John Dancer. Acted at the Theatre Royal in Dublin, 4to. 1671. This is a translation from the French of Corneille.

A Night's Intrigue. Far. Anonymous, 8vo. without

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date. But written since 1700.

The Night Walker; or, The Little Thief. Com. by John Fletcher. Acted at Drury-Lane, 4to. 1640. This was Fletcher's only, unassisted by his colleague Beaumont.

The Nigramansir, a morall Enterlude and a pithie, written by Maister Skelton laureat, and plaid before the king and other estatys, at Woodstoke, on Palme Sunday. It was printed by Wynkin de Worde in a thin quarto, in the year 1504.

Noah's Flood; or, The Destruction of the World. An Opera, by Edward Ecclestone, 4to. 1679. This piece is of the same nature with Dryden's *State of Innocence*, but falls infinitely short of the merit of that Poem. The first edition of it not selling off according to the expectations of the bookseller, they put to it, at different times, two new title-pages, viz. *The Cataclism; or, General Deluge of the World*, 1684, and 2dly, *The Deluge; or, The Destruction of the World*, 1691, with the addition of several ornamental sculptures. Besides this, another edition of it came out in 12mo. 1714, with the title of *Noah's Flood; or, The History of the general Deluge; and the names*

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names of several eminent booksellers, who joined in an imposition upon the world of this piece as a new one, and the parent unknown, as may be seen in the preface.

The Noble Gentleman. C. by Beaumont and Fletcher, fol. 1647. This play was revived with very little alteration by Mr. Dufey, under the title of *The Fool's Preferment*; or, *The Three Dukes of Dunstable*.

The Noble Ingratitude. A Pastoral Tragi-Com. by Sir Wm. Lower, 12mo. 1659. This is a translation from the French of M. Quinault.

The Noble Soldiers; or, *A Contract broken justly Revenged.* Trag. by Samuel Rowley, 4to. 1634. This piece was not published till after the author's decease, though according to the editor's preface it had met with success in the representation; but where it was acted it is not easy to trace, any more than the foundation of the story, the former not being mentioned at all, nor any mention made as to the other, or what king of Spain it was who was guilty of the act of perjury with Onælia, on which the plot of this piece turns.

The Noble Stranger. Com. by Lewis Sharpe. Acted at the private house in Salisbury-court, 4to. 1640.

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The Nobleman. Com. by Mrs. Cooper. Acted at the Haymarket, about May 1736. Not printed.

The Noble Peasant. Op. by Mr. Holcroft. Acted at the Haymarket, 1784, and well received. Set to music by Mr. Shields.

Nobody and Somebody, with the true Chronical Historie of *Elyidure*, who was fortunately three times crowned King of England. Acted by the Queen's servants, 4to. no date.

No Fools like Wits; or, *The Female Vertuosoes.* C. Acted at Lincoln's-Inn-Fields, 8vo. 1721. This is only a republication of Wright's *Female Vertuosoes*, by Mr. Gay, and was set up and acted in opposition to Mr. Cibber's *Refusal*, which was partly borrowed from the same play, or at least from the same original, viz. the *Femmes sçavantes* of Moliere.

No One's Enemy but his Own. Com. by Mr. Murphy. Acted at Covent-Garden, 8vo. 1764. Although this play contains a great deal of spirited dialogue, properly characterised, and well supported; yet the character of Careless, whom the author intends for the person who is *No One's Enemy but his own*, being that of a worthless wretch, with-

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out honour or probity, the piece was totally disliked by the public.

No Wit like a Woman's. Farce. Acted at Drury-Lane, 1769.

No Wit, No Help like a Woman's. Com. by Tho. Middleton, 8vo. 1657.

None are so blind as those who won't see. Farce, by Mr. Dibdin. Acted at the Haymarket, 1782. Very well received by the audience.

The Nonjuror. Com. by Colley Cibber. Acted at Drury-Lane, 8vo. 1717. The general plot of this Comedy is borrowed from the *Tartuffe* of Moliere; and the principal character in it, viz. that of Doctor Wolfe, is a close copy from that great original. The conduct of the piece, however, is so greatly altered as to render it perfectly English, and the *Coquet Maria* is truly original and most elegantly spirited. The principal intention, however, of the author, who was a man warmly attached to the illustrious family then not long established on the British throne, and which had been very lately disturbed in the possession of it by a most unprovoked rebellion, was by Moliere's *Tartuffe* in a ha-

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bit very little different from his own, viz. "that of an English popish priest, lurking under the doctrine of our own church, to raise his fortune upon the ruin of a worthy gentleman, whom his dissembled sanctity had seduced into the treasonable cause of a Roman Catholic outlaw, (see Cibber's Apology) to point out the mischiefs and ruin which were frequently brought into the most noble families by the self-interested machinations of those skulking and pernicious people, who at that troublesome and unsettled period, covering their private views beneath the mark of public zeal and sanctity, acted the part of the great serpent of old, first tempting to sin, and then betraying to punishment. The play met with great success in the representation, taking a run of eighteen nights, the subject itself being its protection, and its enemies not daring to shew any more at that time than a few smiles of silent contempt. The consequence however was what the author foresaw; that is to say, that stirring up a party against him, who would scarcely suffer any thing he wrote afterwards to meet with fair play, and making him the constant butt

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butt of Mist's *Journal*, and all the *Jacobite* faction.

The Northern Heiress; or, *The Humours of York*. Com. by Mrs. Mary Davis. Acted at Lincoln's-Inn-Fields, 12mo. 1716.

The Northern Lass; or, *A Nest of Fools*. Com. by R. Brome. Acted at the Globe and Black-Fryars, 4to. 1632. This is one of the best of this author's pieces; it met with good applause in the representation, and is commended by his contemporary Ben Jonson.

Northward Hoe. By Tho. Decker and John Webster, 4to. 1607. A part of the plot is borrowed from Malespini's novels, part 1. Nov. 2.

Northumberland. Trag. by Mark Anthony Meilan, 8vo. No date. This is on the same story as Rowe's *Lady Jane Gray*, and was never acted.

The Norwich Merchant; or, *The Happy Reconciliation*. Farce, 12mo. no date.

The Note of Hand; or, *Trip to Newmarket*. Far. by Richard Cumberland, Esq. Acted at Drury-Lane,

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8vo. 1772. This is a good Farce, and met with success.

Novella. Com. by R. Brome. Acted in 1632, but not printed till 1653, in 8vo.

The Novelty; or, *Every Act a Play*, by P. Motteux. Acted at Lincoln's-Inn-Fields, 4to. 1697. It consists of five distinct short dramatic pieces, all of them of different kinds.

The Nuptials. Masque, on the marriage of his Grace James Duke of Hamilton and Lady Anna Cochran, 8vo. 1723.

The Nuptials of Peleus and Thetis, by James Howel, 4to. 1654. This piece consists of a Masque, and a Comedy, from whence the Masque is taken, and was acted at Paris six times by the King in person, the Dukes of Anjou and York, the Princess Royal, the Princess of Conti, and several other illustrious personages.

The Nutbrown Maid. C. Op. by G. S. Carey, 12mo. 1770.

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THE *Oaks*; or, *The Beauties of Canterbury*. Com. by Mrs. Burges. Acted at the Theatre in Canterbury, 8vo. 1780. This play takes its name from

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a place near the cathedral of the city, where it was acted and printed. The author of it was a pastry-cook, a mantua-maker, and wife of a parish-clerk.

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Oberon the Fairy Prince. A Masq. of Prince Henry's, by Ben Jonson, fol. 1640.

The Obstinate Lady. Com. by Sir Aston Cockain, 4to. 1657. This play is written in imitation of Massinger's *Very Woman*.

Octavia. Trag. by T. Nuce, 4to. 1581. This is only a translation of the *Octavia* of Seneca.

The Oculist. Dramatical Entertainment of two acts, by Dr. Bacon, 8vo. 1757.

Ode, upon dedicating a building and erecting a statue to Shakspeare, at Stratford upon Avon, 4to. 1769. A performance entitled to our notice here, because for a few evenings it was recited at Drury-Lane Theatre, in lieu of a dramatic after-piece. Minute criticism would be mis-employed on a work to which no man will afford a second reading. We shall therefore content ourselves to observe, that, however this ode might be applauded by a handful of company assembled to see the puppet-show at Stratford, it met with colder treatment from the judicious audiences of London. To these, the art of the speaker, matchless as it was, appeared but a weak substitute for poetic spirit and imagination. The success of Mr. Garrick's attempts

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as a comic writer, we have often acknowledged; but in his present effort, after climbing up with considerable labour into the Pindaric saddle, he serves only to remind us of poor *Tom Thumb*, when he rode the great horse for the entertainment of *King Arthur's* court. Let other unqualified ode-adventurers take warning, and forbear to imitate a bard by whose fire they are untouched, and with whose manner and language they have no acquaintance.

Oedipus. Tr. by Alex. Neville, 4to. 1581. This is a translation from Seneca, who himself borrowed part of it from Sophocles.

Oedipus Coloneus. Trag. by George Adams, 8vo. 1729. This is only a very flat translation from Sophocles, with notes, but not intended for the stage.

Oedipus Coloneus. Trag. by Thomas Franklin, 4to. 1759.

Oedipus Tyrannus. Tra. by George Adams, 8vo. 1729.

Oedipus Tyrannus. Trag. by Thomas Franklin, 4to. 1759. Printed in Doctor Franklin's edition of Sophocles.

Oedipus Tyrannus. By Thomas Maurice, 4to. 1779.

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1779. This is a free translation of the same play.

Oedipus King of Thebes. Trag. by J. Dryden and N. Lee. Acted at the Duke's Theatre, 4to. 1679. This is a very excellent Tragedy, being one of the best executed pieces that either of those two celebrated authors were concerned in; yet the critics have justly found fault with the impropriety of Oedipus's relishing an embrace from Jocasta after he had quitted his crown, and was gone to such extremity of distraction, as to have pulled out his own eyes. This Tragedy was performed about twenty-five years since, and never failed to affect the audience very strongly. The first and third acts were written by Dryden, who drew the machinery of the whole; the remainder by Lee.

Oedipus, King of Thebes. Trag. by Lewis Theobald, 12mo. 1715. A translation from Sophocles, with critical notes by the translator.

Oenone. Pastoral, 4to. No date. Printed with other pieces, attributed to Robert Cox, comedian.

Oithona. Dram. Poem, taken from Ossian; set to music by Mr. Barthelemon; performed once at the Haymarket, 8vo. 1768.

The Old Batchelor. Com.

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by W. Congreve. Acted at the Theatre Royal, 4to. 1693. This was the first piece of this justly admired author's writings, being brought on the stage when he was only 21 years old. Such a Comedy, written at such an age (as Dr. Johnson observes) requires some consideration. As the lighter species of dramatic poetry professes the imitation of common life, of real manners, and daily incidents, it apparently pre-supposes a familiar knowledge of many characters, and exact observation of the passing world; the difficulty therefore is to conceive how this knowledge can be obtained by a boy. *The Old Batchelor*, if nearly examined, will be found to be one of those comedies, which may be made by a mind vigorous and acute, and furnished with comic characters by the perusal of other poets, without much actual commerce with mankind. The dialogue is one constant reciprocation of conceits, or clash of wit, in which nothing flows necessarily from the occasion, or is dictated by nature. The characters both of men and women are either fictitious and artificial, or easy and common, and the catastrophe arises from a mistake not very probably produced.

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produced, by marrying a woman in a mask.

Old City Manners. Com. by C. Lennox. Acted at Drury-Lane, 8vo. 1773.

The Old Couple. Com. by Thomas May, 4to. 1658. This is a very good play, and the principal design is to point out the folly, absurdity, and detestableness of avarice.

Old Fortunatus. Com. by T. Decker, 4to. 1600. This play is printed in the black letter. The plan of it is founded on the ancient story of *Fortunatus*, and his inexhaustible purse and wishing hat.

The Old Law; or, A New Way to please ye. Com. by P. Massinger, Tho. Middleton, and William Rowley. Acted at Salisbury-house, 4to. 1656.

The Old Maid. A Com. of two acts, by A. Murphy, 1761. This *Petite Piece* was performed several times with great approbation at the Theatre Royal in Drury-Lane, during the summer theatrical partnership of the author and Mr. Foote. It has certainly great merit. The subject of it, and part of the fable, were taken from *L'Etourderie* of Mons. Fagan. The ambiguity and perplexity produced by Cleirimont's first mistake of the wife for the maiden is na-

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tural and well supported, and the conduct and behaviour of that gentleman and the other characters in consequence of this circumstance, which, though kept unknown to them till the absolute period of the *dénouement*, is sufficiently discovered to the audience to give them the full enjoyment of their mutual energy, does honour to the skill and judgment of the author. The *Old Maid's* character is admirably kept up, and indeed, to speak of it on the whole, we know not any farce at present extant which seems to lay a juster claim to a countenance of that public favour which which was at first paid it, and which seemed to grow upon the audience in every subsequent representation, than the piece before us.

An Old Man's Lesson, and a Young Man's Love, 4to. 1605. It is only an Interlude, or indeed, a bare dialogue between a father and son, the former of whom is a widower, and the latter a traveller, who, after a long absence, is returned to his father's house.

The Old Man taught Wisdom; or, The Virgin Unmask'd. A Farce, by Henry Fielding, 8vo. 1734. This farce was acted with good success at Drury-Lane Theatre,

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atre, and continues on the acting list to this day.

The Old Mode and the New ; or, *Country Miss with her Furbeloe*. Com. by T. Durfey. Acted at the Theatre Royal, 4to. 1709. This is a very indifferent play.

The Old Troop ; or, *Monsieur Ragout*. Com. by J. Lacy. Acted at the Theatre Royal, 4to. 1672.

Olindo and Sophronia. T. by A. Portal, 8vo. 1758. This play is a very indifferent one.

Oliver Cromwell. An Historical Play, by George Smith Green, 8vo. 1752. Never acted, though probably intended for the stage by its author, and refused by the managers for reasons not unobvious.

Olympia. Trag. translated from Voltaire, and printed in Doctor Franklin's edition of that author, 12mo.

The Olympiad. Opera, translated from Metastasio, by John Hoole, 8vo. 1768.

Omai ; or, *A Trip Round the World*. Pantomime, acted at Covent-Garden, 1785.

Once a Lover and always a Lover. Com. by Lord Landsdowne. This is no more than an alteration of *The She Gallants*, which had been written when his lordship was very young, but which at a maturer time of

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life he revised, and improved by the addition and amendment of several scenes. It is to be found in the third volume of an edition of his Lordship's works, in 12mo. 1736.

The Opera of Operas ; or, *Tom Thumb the Great*, by Mr. Hacket and Mrs. Heywood. Acted at the Haymarket, 8vo. 1733. This is no more than Fielding's *Tragedy of Tragedies* transformed into an opera, by converting some passages of it into songs, and setting the whole to music.

The Opportunitie. Com. by J. Shirley. Acted at the private house in Drury-Lane 4to. 1640.

The Oracle. C. Anony. 8vo. 1741.

The Oracle. Com. of one act, by Mrs. Cibber. Acted at Covent-Garden, 8vo. 1752. This little piece is a translation from the French, and was, we believe, only intended as a means of assisting the authoress in a benefit. It is, however, very prettily executed, and not only gave great pleasure at the first representation, but even continued, for a considerable time afterwards a standing theatrical collation. The character of Cynthia is simple and pleasing, and although all those kind of characters apparently owe their

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their origin to Shakspeare's *Miranda*, yet a very little variation in point of circumstance or behaviour, will ever bestow on them a novelty, which, added to the delight we constantly take in innocence, cannot fail of giving pleasure.

The Orators. Com. of three acts, by Sam. Foote, 8vo. 1762. This piece met with very good success. It was performed at the Little Theatre in the Haymarket in the middle of the day, during some part of the summer of 1762. The bills published for it were under the idea of *Lectures on English Oratory*, and indeed part of the first act is taken up in an ironical kind of lecture on that subject. The two last, however, are an illustration of some of the principles laid down in the said lecture, by examples with regard to the several methods of arguing and declaiming, peculiar to the oratory of the bar, and that of *some public assemblies*. The former is an imaginary trial of that ideal being, the *Ghost of Cock-Lane*, and the other is a supposed meeting of mechanics and labouring men at the noted *Robinhood Society*. Mr. Foote has thrown into his design a great variety of characters, some of which have been

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supposed to be drawn from real life, particularly one of an eminent printer of a neighbouring kingdom, who, with all the disadvantages of age, person, and address, and even the deficiency of a leg, was perpetually giving himself the airs of the greatest importance, continually repeating stories of his wit, and, not contented with being a most tiresome egotist in other respects, was even continually talking of his amours, and boasting of being a favourite with the fair sex. Such a character is surely a genuine object of ridicule; the stage seems to demand it as a sacrifice at the shrine of *Common Sense*; nor can we think the dramatic writer justly chargeable with personality, who seeing so extraordinary a flower growing in nature's garden, does not exclude it from the nosegay he is gathering, because it grew in a particular spot, and that its glaring colours had happened to have been observed by hundreds besides himself.

The Ordinary. Com. by William Cartwright, 8vo. 1651.

Orestes. Trag. by Tho. Goffe, 4to. 1633, 8vo. 1656. The plot is borrowed from the *Orestes* of Euripides,

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ripides, and the *Electra* of Sophocles.

Orestes. Dram. Opera, by Lewis Theobald. Acted at Lincoln's - Inn - Fields, 8vo. 1731.

Orestes. Trag. translated from Voltaire, by Dr. Franklin. Acted at Covent-Garden, 1769, for Mrs. Yates's benefit, and since at Drury-Lane.

Orgula; or, *The Fatal Error*. Tr. by L. W. 4to. 1658.

Orlando Furioso, one of the twelve Pieres of France. As it was plaid before the Queen's Majestie, 4to. 1594. This play was written by Robert Green. It is a very irregular one, being not divided into acts.

Ormasdes; or, *Love and Friendship*. Tragi-Com. by Sir William Killigrew, 8vo. 1664, fol. 1666.

Oroonoko. Tra. by Tho. Southerne. Acted at the Theatre Royal, 4to. 1696. This play met with very great success when it first appeared, and has ever since continued to give pleasure in the tragic parts of it to every sensible and feeling auditor, the love of Oroonoko to Imoinda being, perhaps, the tenderest, and at the same time the most manly, noble, and unpolluted, that we find in any of our dramatic pieces; his firm-

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ness and resolution, alike perfect in action and in suffering, are truly heroic, and perhaps unequalled. But the intermixture of the low, trivial, and loose comedy of the widow Lackit and her son Daniel, with the addresses of Charlotte Weldon in breeches to the former, are so greatly below, and indeed so much empoison the merit of the other parts, that nothing but the corrupt taste of the period in which the author first imbibed his ideas of dramatic writing, can stand in any degree of excuse for his having thus enwrapped a mass of sterling ore in rags and filthiness.

Oroonoko. Trag. by J. Hawksworth, 8vo. 1759. This piece was acted at Drury-Lane Theatre, and is only an alteration of the foregoing play, in which the Augæan stable is indeed cleansed, the comic parts being very properly quite omitted. Yet still there seems somewhat more wanting than such a mutilation, to render this play what one would wish it to be; for as the comedy took up so considerable a share in the length of a drama of no immoderate extent, the story of the tragedy was apparently not sufficiently full of business to make out the catastrophe

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catastrophe of an entire piece, without the addition of more incidents. And although Dr. Hawksworth in his alteration has greatly amended this play in point of omission, yet the little further extent that he has given to the characters of Aboan and Hotman seems not sufficient to fill up the hiatus which those omissions have occasioned, and we cannot help thinking therefore, it is still to be wished, that some other writer of ability would consider it as worth his while once more to revise this admirable groundwork of a Tragedy, and by interweaving with its present texture such additional incidents as Mrs. Behn's extensive novel might very amply furnish, by which means the whole might be rendered equally interesting, and the piece become entitled to that immortality its merit is entitled to, pay a pleasing and grateful tribute to the memory of an author, whose value seems likely to sink almost into oblivion for want of some such care.

Oroonoko; or, *The Royal Slave*. Trag. altered from Southerne, by Francis Gentleman. Acted at Edinburgh, 12mo. 1760.

The Orphan; or, *The Unhappy Marriage*. Trag. by Thomas Otway. Acted at

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the Duke's Theatre, 4to. 1680. This play, from its frequent repetitions on the theatre, is too well known to need our saying much in regard to it. The plot is founded on the History of Brandon, in a novel called *English Adventures*. The language is truly poetical, tender, and sentimental, the circumstances affecting, and the catastrophe distressful. Yet there is somewhat improbable and bungling in the particular on which all the distresses are founded. As Dr. Johnson observes, it is one of the few pieces that keep possession of the stage, and has pleased for almost a century, through all the vicissitudes of dramatic fashion. Of this play nothing new can easily be said. It is a domestic tragedy drawn from middle life. Its whole power is upon the affections; for it is not written with much comprehension of thought, or elegance of expression. But if the heart is interested, many other beauties may be wanting, yet not be missed.

The Orphan of China. T. translated from Voltaire, 8vo. 1755. This was the first translation of Voltaire's play.

The Orphan of China. T. translated from Voltaire; printed in Dr. Franklin's edition

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edition of that author's works. This play was originally acted at Paris, 1755.

The Orphan of China. T. by A. Murphy. Acted at Drury-Lane, 8vo, 1759. The subject had before been handled by M. de Voltaire, in his *Orphelin de la Chine*. Mr. Murphy has, however, greatly varied from the French poet in the conduct of his plot, by very properly introducing the orphan, who in that play is an infant and only spoken of as a youth advanced in life, and one of the capital characters in the piece. On a close examination, perhaps, he may be found to have made some use of the *Heraclius* of Corneille; but whatever assistances he may have had recourse to for the laying his foundation, the superstructure must be allowed his own; and though this gentleman's genius seems to be more naturally devoted to the comic than the tragic Muse, it would be injustice to him, not to confess, that this is far from standing the last on the list of our modern tragedies; nor would it be perhaps saying too much, to observe, that, was the whole play, or indeed even at the last act of it, equal to the merit of the fourth, it would stand a very fair chance of being

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esteemed the very foremost on that list. The representation of this play gave Mrs. Yates the first opportunity of displaying her theatrical powers, and confirmed her reputation as one of the most excellent tragic actresses who have trod the English stage.

The Orphan of Venice. T. by J. Darcy, 1749. This play was acted at the Theatre Royal in Dublin.

Orpheus. An English Opera, by J. Hill, fol. 1740. This little piece was the first attempt in writing of an author who has since been more voluminous than generally read. For this alone it is remarkable, and for having been the occasion of giving the first vent to that spirit of vindictiveness and abuse, which has since flowed in such abundant torrents from the pen of its author.

Orpheus and Euridice. An Opera set to music, by J. F. Lampe, 8vo. 1740.

Orpheus and Euridice, with the Pantomime Entertainment. As acted at Lincoln's - Inn - Fields, 4to. 1740. By Mr. Henry Somner.

Orpheus and Euridice. A Masque, by M. Bladen, 4to. 1704.

Orpheus and Euridice. A Masque, by J. Dennis.

Orpheus

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Orpheus and Euridice. A Dramatic Entertainment of Dancing, attempted in imitation of the ancient Greeks and Romans, by J. Weaver. Acted at Drury-Lane, 8vo. 1718.

Osman. Trag. by Fran. Gentleman. This piece has never yet appeared in print, although about the year 1751 proposals were published for the printing and acting it by subscription, each subscriber for a ticket at the performance at the Little Theatre in the Haymarket being, by the proposal, entitled to a copy of the play in large or small paper, according to the part of the house for which he chose to take the ticket. This design, however, was laid aside, most probably for want of sufficient encouragement to the subscription. Yet the play did not want merit, and being afterwards brought on the stage at Bath, met with approbation.

Osman. Trag. by Christ. Arnold, 4to. 1757. This play was not acted.

Osmond, the Great Turk, otherwise called *The Noble Servant.* Trag. by Lodowick Carlell, 8vo. 1657. The main action of this play is, in reality, the taking of Constantinople by Mahomet II. in the year 1453.

Othello, The Moor of Ve-

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nice. Trag. by W. Shakspeare. Acted at the Globe and Black-Fryars, 4to. 1622. This is generally allowed to be one of the *chef d'Oeuvres* of this admirable author, notwithstanding all the several cavils and censures thrown on it by Rymer. Dr. Johnson says, "The beauties of this play impress themselves so strongly upon the attention of the reader, that they can draw no aid from critical illustration. The fiery openness of Othello, magnanimous, artless, and credulous, boundless in his confidence, ardent in his affection, inflexible in his resolution, and obdurate in his revenge; the cool malignity of Iago, silent in his resentment, subtle in his designs, and studious at once of his interest and his vengeance; the soft simplicity of Desdemona, confident of merit, and conscious of innocence, her artless perseverance in her suit, and her slowness to suspect that she can be suspected; are such proofs of Shakspeare's skill in human nature, as, we suppose, it is vain to seek in any modern writer. The gradual progress which Iago makes in the Moor's conviction, and the circumstances which he employs to inflame him, are so artfully natural,

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natural, that, though it will perhaps not be said of him as he says of himself, that he is *a man not easily jealous*, yet we cannot but pity him, when at last we find him *perplexed in the extreme*. There is always danger, lest wickedness, conjoined with abilities, should steal upon esteem, though it misses of approbation; but the character of Iago is so conducted, that he is from the first scene to the last hated and despised. Even the inferior characters of this play would be very conspicuous in any other piece, not only for their justness, but their strength. Cassio is brave, benevolent, and honest, ruined only by his want of stubbornness to resist an insidious invitation. Roderigo's suspicious credulity, and impatient submission to the cheats which he sees practised upon him, and which by persuasion he suffers to be repeated, exhibit a strong picture of a weak mind betrayed by unlawful desires to a false friend; and the virtue of *Æmilia* is such as we often find worn loosely, but not cast off easily, to commit small crimes, but quickened and alarmed at atrocious villainies. The scenes, from the beginning

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to the end, are busy, varied by happy interchanges, and regularly promoting the progression of the story; and the narrative in the end, though it tells but what is known already, yet is necessary to produce the death of Othello.

Ovid's Tragedy, by Sir Aston Cockain, 8vo. 1669. The title of this play is a misnomer. Ovid having scarcely any thing to do with the main plot of the piece, which is the jealousy of Bassane, and the murder of his bride Clorina, and his friend Pyrontus in consequence of it; not very much unlike that of Alonzo, Carlos, and Leonora, in the *Revenge*.

The Oxford Act. Ballad Op. 8vo. 1733.

The Oxonian in Town. Com. by George Colman. Acted at Covent-Garden, 8vo. 1770. The representation of this piece, after a few nights, was in danger of being interrupted by means of a set of Irish sharpers and gamblers, who applied some passages in the performance personally to themselves. The good sense of the majority, however, interfered, and frustrated the designs of a set of beings who are a disgrace to society.

PADLOCK

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PADLOCK. Com. Op. by Isaac Bickerstaffe. Acted at Drury-Lane, 8vo. 1768. This very pleasing entertainment was set to music by Mr. Dibdin, who performed the part of Mungo in it. Few pieces have been more applauded than this was during the first season of its representation.

The Painter's Breakfast. Dram. Satyr, by Mr. Brennan. This piece does not appear to have been acted or printed.

Palladius and Irene. Drama in three acts, 8vo. 1773.

Palamon and Arcyte. Com. in two parts, by Richard Edwards. These are very old pieces, being published together with the author's songs, &c. in 1585. The story of them is professedly taken from Chaucer's celebrated poem of *The Knight's Tale*.

Pamela. A Comedy. As it is performed gratis at the late Theatre in Goodman's Fields, 8vo. 1742. The late Mr. Love, of Drury-Lane Theatre, was author of this play, but it does little credit to his memory.

Pamela; or, Virtue rewarded. Com. Anonym. 1742. This play is on the same plan with the foregoing one, but much worse executed, and was never acted.

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Pamela. Com. by Carlo Goldoni, 8vo. 1757. This piece is founded entirely on the celebrated novel of that title, written by Mr. S. Richardson.

Pan and Syrinx. Opera, of one act, by Lewis Theobald, 8vo. 1717. Set to music by Mr. Galliard, and performed in Lincoln's-Inn-Fields.

Pan's Anniversarie; or, The Shepherd's Holiday. A Masque by Ben Jonson, fol. 1640, presented at Court before King James, 1625.

Pandora; or, The Conquests. Tragi-Com. by Sir William Killigrew, 8vo. 1664.

The Pantheonites. Dram. Entertainment, by Francis Gentleman. Acted at the Haymarket, 8vo. 1773.

Papal Tyranny in the reign of King John. Trag. by C. Cibber. Acted at Covent-Garden, 8vo. 1744. This play is not an alteration from Shakspeare, though founded on the same portion of the English history as his King John; nor is it by any means so good a play as his.

Parasitaster; or, The Fawn. Com. by J. Marston. Acted at Black-Fryars by the children of the Revels, 4to. 1606. The scene of this play is laid in Urbino, and part of the plot, is

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is borrowed from the story told by Philomena in Boccace's *Decameron*.

The Parricide. Tra. by J. Sterling. Acted at Goodman's-Fields, 8vo. 1736.

The Parricide; or, Innocence in Distress. Trag. by William Shirley, 8vo. 1739. This play was acted at Covent-Garden Theatre.

The Parson's Wedding. Com. by Thomas Killigrew, fol. 1664. This play was revived with considerable success at the Theatre in Lincoln's-Inn-Fields, and acted entirely by women. The scene lies in London; and the plot, made use of by Careless and Wild to circumvent Lady Wild and Mrs. Pleasance into marriage, seems borrowed from like circumstances in the *Antiquary* and *Ram-Alley*.

Parthenia; or, The Lost Shepherdess. An Arcadian Drama, 8vo. 1764.

The Parthian Exile. Tr. by Geo. Downing. Acted at Coventry and Worcester, 8vo. 1774.

The Parthian Hero. Tra. by Matthew Gardiner, 8vo. 1741.

Pasquin. A Dramatic Satire on the Times, by H. Fielding. Acted at the Haymarket, 8vo. in 1736. This piece contained several very severe satirical reflections on the ministry, which

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being taken notice of, as well as some others in a succeeding play of the same author, and performed at the same house, were the occasion of a bill being brought into the House of Commons for restraining the liberty of the stage.

Of the Passion of Chryst. Two Comedies. These two pieces are by Bishop Bale.

The Passionate Lovers. Tragi-Com. by Lodowick Carlell, in two parts, 4to. 1655.

Il Pastor Fido; or, The Faithful Shepherd, translated out of Italian into English, 4to. 1602. By Mr. Dymock.

Il Pastor Fido; or, The Faithful Shepherd. A Pastoral, by Sir R. Fanshaw, 4to. 1647. This is only a translation of Guarini's celebrated pastoral of that name, written originally on occasion of the young duke of Savoy, Charles Emanuel's marriage with the Infanta of Spain. The scene lies in Arcadia. Prefixed to it are verses by Sir J. Denham.

Pastor Fido; or, The Faithful Shepherd. A Pastoral, by Elk. Settle, 4to. 1677.

Pathomachia; or, The Battle of Affections, shadowed by a feigned Siege of the Citie of Pathopoli. C. Anon. 4to. 1630. The running title

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title of this piece is *Love's Loadstone*. Who the author of it was we know not, but it was not published till some time after his death, by F. Constable, one of his friends.

Patie and Peggy; or, *The Fair Foundling*. A Scotch Ballad Opera, by Theophilus Cibber. Acted at Drury-Lane, 8vo. 1730. This is Ramsey's *Gentle Shepherd* reduced into one act.

Patient Grisele. Com. by Ralph Radcliff. Not printed.

Patiente Grizzele. Com. Anon. 1600.

The Patriot; or, *The Italian Conspiracy*. Trag. by C. Gildon. Acted at Drury-Lane, 4to. 1703.

The Patriot, being a dramatic history of the Life and Death of William the first Prince of Orange, founder of the Republic of Holland, 4to. 1740.

The Patriot. Tr. by W. Harrod, 8vo. 1769.

The Patriot King; or, *The Irish Chief*. Trag. by F. Dobbs. Acted at Smock-Alley, Dublin, 8vo. 1774. This play had been rejected both at Drury-Lane and Covent-Garden.

Patriotism. Far. Acted by his Majesty's servants, 8vo. 1763. Despicable political nonsense.

The Patron. A Comedy

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of three acts, by Samuel Foote, Esq. performed at the Haymarket, 8vo. 1764. The hint borrowed from one of Marmontel's Tales. The character of the Patron, said to be Lord Melcombe, is that of a superficial pretender to wit and learning, who, being a man of fashion and fortune, affords his countenance and protection to a set of contemptible wittlings, for the sake of the incense offered by them to his vanity. The character of a mere antiquarian, a favourite object of ridicule with Mr. Foote, is here introduced with great pleasantry, Mr. Rust having fallen in love with a fine young lady, because he thought the tip of her ear resembled that of the Princess Poppea. Sir Peter Pepperpot, a rich West-India merchant, comes in likewise, with his account of barbecues and turtle-feasts; and a miserable poet, with a low Moorfields bookseller, serve to complete the entertainment. Mr. Foote, in a dedication to Lord Gower, speaks of this piece as the best in his own estimation that he had then written.

Paul the Spanish Sharper. Farce, of two acts, by Ja. Wetherbey, 8vo. 1730. Never acted.

Pausanias, the Betrayer of his

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his Country. Trag. 4to. 1696. We find, by Doctor Garth's *Dispensary*, that Norton was the author of it. The story of it may be found in Plutarch.

The Padler's Prophecie. Com. Anonym. 4to. 1595. This is rather an interlude than a regular play. It is very old, and not divided into acts.

A Peep behind the Curtain; or, The New Rehearsal. Farce, by David Garrick, Esq. Acted at Drury-Lane, 1767. This is a very pleasing entertainment, and received every advantage which it could derive from excellent acting.

Peleus and Thetis. Masq. by Lord Lansdowne. See *Jew of Venice*.

Penelope. A Farce, by Thomas Cooke and John Mottley, 8vo. 1728. Almost the whole first act of this piece was written by the last-named author some years before the other gentleman had any hand in it, or had ever seen it. It is a mock tragedy, and was probably intended as no more than a burlesque drama without any particular aim. But as it was brought on the stage soon after the publication of Mr. Pope's translation of the *Odyssey* of Homer, that gentleman considered it as a ridicule on his work, and has, in conse-

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quence of that supposition, treated Mr. Cooke somewhat severely, as the author of it in his notes to the *Dunciad*. The piece, as a burlesque, is not without merit, but met with no success in the representation, from making its first appearance at the Little Theatre in the Haymarket, and being performed by a most contemptible set of actors.

King Pepin's Campaign. Burlesque Opera, by Wm. Shirley. Acted at Drury-Lane, 1745. Printed 8vo. 1755.

Percy. Trag. by Miss Hannah More. Acted at Covent-Garden, 8vo. 1778. This was a successful piece.

The Perfidious Brother. Trag. by Lewis Theobald. Acted at Lincoln's-Inn-Fields, 4to. 1715. The model of this play is somewhat like that of the *Orphan*, the whole scene of it being laid in a private family at Brussels. It appears to have been acted without success.

The Perfidious Brother. Trag. by Henry Mestayer, 12mo. 1716. The author of this play, who was a watch-maker, complains, in a Dedication to Mr. Theobald, of that gentleman's purloining his piece from him, and getting it represented as his own.

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Periander

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Periander, King of Corinth. Trag. by J. Tracy, 8vo. 1713. This tragedy, though very far from a contemptible one, met with but middling success when performed at the Theatre in Lincoln's-Inn-Fields.

Pericles, Prince of Tyre. Trag. by Wm. Shakspeare. Acted at the Globe, 4to. 1609. This is one of those pieces which the editors of Shakspeare's works have generally agreed to reject. The last publisher, however, of this play, Mr. Malone, entertains a more favourable opinion of it, and declares himself thoroughly convinced, that if not the whole, at least the greater part, of the Drama was written by Shakspeare, into whose works he hopes to see it admitted in some future publication of them, instead of *Titus Andronicus*. The story on which it is formed is of great antiquity. It is found in a book once very popular intituled, *Gesta Romanorum*, which is supposed by the learned editor of *The Canterbury Tales of Chaucer*, 1775, to have been written five hundred years ago. One of the earliest editions of that work was printed in 1488, and therein the history of *Appollonius, King of Tyre*, makes the 153d chapter.

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The Perjur'd Husband; or, The Adventures of Venice. Tra. by Mrs. Centlivre. Acted at Drury-Lane. 4to. 1700. This is the first of this lady's attempts for the Drama; and though her writings afterwards took the comic turn, yet both this piece and the *Cruel Gift* shew her very capable of making a figure in the service of the tragic Muse.

The Perjuror. Farce, of one act, by Chirst. Bullock, 8vo. 1717. Acted at Lincoln's-Inn-Fields; a very good performance.

Perkin Warbeck, the chronicle history of. A Strange Truth, by John Ford. Acted at the Phoenix, Drury-Lane, 4to. 1634. This is not a bad play. It is founded on the history of that strange Pretender to the crown, who set himself up, and caused himself to be proclaimed king of England, declaring himself to be Richard duke of York, brother to Edward V. who lost his life in the Tower.

Perolla and Izadora. Tr. by C. Cibber. Acted at the Theatre Royal, 4to. 1706. As this author's taste was very far from lying in the tragic strain of writing, it is not to be wondered at that this play, together with
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some others of his tragedies, have been entirely set aside.

The Perplex'd Couple; or, *Mistake upon Mistake*. Com. by Charles Molloy. Acted at Lincoln's-Inn-Fields, 12mo. 1715. This play is for the most part borrowed from Moliere's *Cocu Imaginaire*.

The Perplex'd Lovers. C. by Mrs. Centlivre. Acted at Drury-Lane, 4to 1712. The greatest part of the plot of this play is, by the author's own confession, borrowed from a Spanish play, the name of which however she has not informed us of.

The Perplexities. Com. by Thomas Hull. Acted at Covent-Garden, 8vo. 1767. This is only an alteration from Sir Samuel Tuke's *Adventures of Five Hours*.

Perseverance; or, *The third Time the best*. Musical Entertainment. Performed at Covent-Garden, 1789, for the benefit of Mrs. Mountain.

The Persian Princess; or, *The Royal Villain*. Trag. by Lewis Theobald. Acted at Drury-Lane, 12mo. 1715. The author, in his preface to this play, asserts it to have been written and acted before he was full nineteen years of age.

The Persian. Com. translated from Plautus by Rich. Warner, and printed in the

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fifth volume of that gentleman's edition, 8vo. 1774.

The Persians. Tr. translated from Æschylus by R. Potter, 4to. 1777.

Perseus and Andromeda, with the *Rape of Columbine*; or, *The Flying Lovers*, in five Interludes; three serious, and two comic. Acted at Drury-Lane, 8vo. 1728.

Perseus and Andromeda. Pantomime. Acted at Lincoln's - Inn - Fields, 4to. 1730.

The Peruvian. A Comic Opera- Acted at Covent-Garden, 1786. This Opera is taken from *l'Amitie à l'Epreuve*; or, *The Test of Friendship*, by Marmontel.

The Petticoat Plotter. F. of two acts, by Newburgh Hamilton, 12mo. 1725. performed at the Theatre Royal in Drury-Lane and Lincoln's-Inn-Fields.

The Petticoat Plotter; or, *More Ways than one for a Wife*. A Farce, of two acts, by Henry Ward, performed at York, 8vo. 1746.

Phæbe. Pastoral Opera, by Dr. John Hoadly, set to music by Dr. Greene, 8vo. 1748.

Phædra. Tra. translated from Corneille, 8vo. 1776.

Phædra and Hippolitus. Trag. translated from Seneca,

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neca, by Sir Edward Sherburne, 8vo. 1701.

Phædra and Hippolitus. Trag. by Edmund Smith. Acted at the Haymarket, 4to. 1707. This play, as Dr. Johnson observes, pleased the critics only. It was hardly heard the third night. Addison, in *The Spectator*, mentions this neglect of it as disgraceful to the nation, and imputes it to the fondness for operas then prevailing. The authority of Addison is great; yet the voice of the people, when to please the people is the purpose, deserves regard. In this question, we cannot but think the people were right. The fable is mythological, a story which we are accustomed to reject as false, and the manners are so distant from our own, that we know them not by sympathy but by study; the ignorant do not understand the action, the learned reject it as a school-boy's tale; *incredulus oâi*. What we cannot for a moment believe, we cannot for a moment behold with interest or anxiety. The sentiments, thus remote from life, are removed yet further by the diction, which is too luxuriant and splendid for dialogue, and envelopes the thoughts rather than displays them. It is a scholar's play, such as may

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please the reader rather than the spectator; the work of a vigorous and elegant mind, accustomed to please itself with its own conceptions, but of little acquaintance with the course of life.

Phædra and Hippolitus. Opera, composed by Mr. Thomas Roseingrave, 8vo. 1753. Printed at Dublin. This piece (strange as it may seem) is no other than the foregoing tragedy by Mr. Smith, turned into an opera by abbreviation, and the addition of songs. It does not appear to have been acted.

Phænissæ. Trag. translated from Euripides; printed with three other pieces of the same author, 8vo. 1780.

Phaeton; or, The Fatal Divorce. Tra. by Charles Gildon, 4to. 1698. This play is written in imitation of the ancients, was acted at the Theatre Royal, and met with good success. The plot, and a great many of the beauties of it, the author himself owns to have been taken from the *Medea* of Euripides, and he has evidently made use of many hints from the French play of *Phaeton*.

Pharnaces. Opera, altered from the Italian, by T. Hull.

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T. Hull. Acted at Drury-Lane, 8vo. 1765.

The Phœnician Virgins. Trag. translated from Euripides, by R. Potter, 4to. 1781.

The Phœnix. Tragi-Com. by Thomas Middleton. Acted by the children of Paul's, 4to. 1607. This is a good play.

Phœnix in her Flames. Trag. by Sir Wm. Lower, 4to. 1639. Scene, Arabia.

Philander. A Dramatic Pastoral, by Mrs. Lennox, 8vo. 1758. A piece not intended, nor indeed of merit sufficient, for the stage.

Philaster; or, Love lies a Bleeding. Tragi-Com. by Beaumont and Fletcher, 4to. 1622. This was the first piece that brought these afterwards most justly celebrated authors into any considerable estimation, and is even now considered as one of the most capital of their plays. It was presented at the Old Theatre in Lincoln's-Inn-Fields, when the women acted by themselves; a circumstance recorded by Mr. Dryden, who wrote a prologue for them, which may be found among his *Miscellany Poems*. The scene lies in Cilicia.

Philaster; or, Love lies a Bleeding. Tr. C. Acted at the Theatre Royal; revised, and the two last acts new-

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written, by E. Settle, 4to. 1695.

Philaster. A Trag. by Beaumont and Fletcher. Acted at Drury-Lane, 8vo. 1763. The revival of this piece was greatly approved by the public; as Mr. Colman's alterations were extremely judicious. This play has been generally considered as one of the best produced by the twin-writers above-named; but, on account of the indecencies in some parts of it, hath been deemed unfit to appear before a modern audience. These blemishes and other improprieties being removed, the tragedy thus new-modelled was brought on, with this additional advantage, that Mr. Powell first appeared on the stage, in the representation thereof, in the character of Philaster. Mrs. Yates also displayed new graces on this occasion, and the editor's prologue has been both greatly admired and criticised.

Philip of Macedon. A Tr. by D. Lewis. Acted at Lincoln's-Inn-Fields, 8vo. 1727.

Phillis at Court. Comic Opera, of three acts, performed at Crow-street, Dublin, 8vo. 1767.

Philoclea. Tr. by M'Namara Morgan. Acted at Covent-Garden, 8vo. 1754.

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This play is founded on part of Sir Philip Sidney's celebrated romance of the *Arcadia*. The piece before us is crowded with an immense number of absurdities both in language and plot, the first being alternately bombast and puerile, and the other incorrect, imperfect, and contradictory. Yet did this tragedy meet with better success than plays of much greater merit that appeared in that and some of the ensuing seasons. This success, however, may be in great measure attributed to the manner in which the more tender and sensible parts of the audience could not fail being affected by the passionate scenes of love in it, which gave so fine an opportunity for a display and exertion of fine figure, and tenderness of expression, in Mr. Barry and Miss Nossiter.

Philoctetes. Trag. translated from Sophocles, by Dr. Thomas Sheridan, 8vo. 1725.

Philoctetes. Tra. translated from Sophocles, by G. Adams, 8vo. 1729.

Philoctetes. Tra. translated from Sophocles, by Dr. Thomas Franklin, 4to. 1759.

Philodamus. Trag. by Thomas Bentley, Esq. 4to. 1767.

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The Philosophic Whim; or, Astronomy. Farce, by Doctor Hiffernan, 4to. 1774.

Philotas. Tra. by Sam. Daniel, 4to. 1605. This play is esteemed a good one, but met with some opposition, not on account of any deficiency in the poetry or in the conduct of the design, but from a suspicion propagated by some of the author's enemies, that he meant to personalize, in the character of Philotas, that unfortunate favourite of queen Elizabeth's, the earl of Essex; which obliged him to enter on his vindication from that charge in an apology printed at the end of it.

Philotas. Trag. by Philip Frowde, 8vo. 1731. This tragedy was acted at Lincoln's-Inn-Fields Theatre, with very little success; yet we cannot help looking on it as a very admirable play. The characters of Clytus, Alexander, and Philotas, are very finely supported; those of Antigone and Cleora beautifully contrasted; the language bold and spirited, yet poetical and correct; the plot ingenious, and the catastrophe interesting. The design of this, as well as the foregoing play, is taken from Quintus Curtius and Justin, and

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and the scenes of both are laid in Persia.

Phormio. Com. by R. Bernard, 4to. 1598. This is only a translation from Terence, with some critical and useful notes, and additions for the use of learners. This play has been also translated by Hoole, Patrick, Echard, Cooke, Gordon, and Colman, but never brought on the stage in its own form, although two very celebrated poets, viz. Moliere among the French, and Otway among the English writers, have made great use of the plot in their respective comedies of *The Tricks of Scapin*.

Physick lies a Bleeding; or, The Apothecary turned Doctor. Com. Acted every day in most apothecaries shops in London, by Tho. Brown, 4to. 1698.

The Picture. Tragi-Com. by Ph. Massinger. Acted at the Globe and Black-Fryars, 4to. 1630. This play met with good success, and indeed very deservedly, it having great merit.

The Picture; or, The Cuckold in Conceit, A Ballad Opera, 8vo. 1745. This piece was written by James Miller, and was acted at Drury-Lane, after the death of the author.

Piety in Pattins. Farce, by Samuel Foote, Esq.

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Acted at the Hay-market, 1773. This piece was first introduced to the stage in an entertainment, called *The Primitive Puppet-show*.

Pigmy Revels. Pantomime. Acted at Drury-Lane, 1773.

The Pilgrim. Com. by Beaumont and Fletcher, fol. 1647. This is a very good play, and met with approbation on its first appearance; besides which, it was in the year 1700, altered and revived by Sir John Vanbrugh at the Theatre-Royal in Drury-Lane, with a new prologue and epilogue, and a secular masque, by Mr. Dryden, being the last of that great poet's works, and written a very little before his death. Yet do they stand as a proof, with how strong a brilliancy his poetic fires glowed even to the last. The prologue is pointed with great severity against Sir Richard Blackmore, who, though by no means a first-rate poet, yet we cannot help thinking deserving of more immortality, than either the envy or ill-nature of his brother wits have, by their ridicule on his works, permitted the prejudices of mankind, ever easily led aside by what they imagine a superior judgment, to grant him. This comedy, however,

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however, when revived about thirty years ago, together with the secular masque, by the managers of Drury-Lane Theatre, though very well, nay, in some of the characters, very greatly performed, did not meet with the applause it might reasonably have expected. Such is the difference of taste at different periods.

The Pilgrim. Trag. by Thomas Killigrew, Fol. 1664. This play was written at Paris 1651, while the author was on his travels.

The Pilgrims; or, The Happy Converts. A Dramatic Entertainment, by W. Harrison, 4to. 1701. This was never acted, yet is very far from being totally devoid of merit.

Piso's Conspiracy. Tra. Anonym. 4to. 1676. Acted at the Duke's Theatre. This is no more than the *Tragedy of Nero*, printed with a new title.

The Plague of Riches; or, L'Embaras des Richesses. Com. French and English, 8vo. 1735.

The Plain Dealer. Com. by W. Wycherley. Acted at the Theatre Royal, 4to. 1676. This play is looked upon as the most capital of our author's pieces, and indeed Dryden has given it

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the character of being the boldest, most general, and most useful satire, that was ever presented on the English stage. The plot, however, and particularly the two most principal characters in it, viz. Manly and Olivia, seem in some measure borrowed from the *Misanthrope* of Moliere, as does also that of Major Oldfox from Scarron's *City Romance*. Yet, notwithstanding, he is scarcely to be condemned for these little thefts, since he has applied them to so noble an use, and so greatly improved on his originals. The character of Lord Plausible is said to have been intended for George Lord Berkeley, who was created Earl of Berkeley by King Charles II. a nobleman of strict virtue and piety, and of the most undistinguished affability to men of all ranks and parties. Scene, London.

The Plain Dealer. Com. by Isaac Bickerstaffe. Acted at Drury-Lane, 8vo. 1766. In this alteration from Wycherley's comedy with the same title, the principal character is wretchedly mutilated. Much of his manly satire is omitted, while all his misanthropy is preserved.

The Platonick Lady. C. by

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by Mrs. Centlivre. Acted at the Haymarket, 4to. 1707. This is not one of her best plays.

The Platonic Lovers. A Tragi-Com. by Sir Wm. Davenant. Acted at Black-Fryars, 4to. 1636.

The Platonit Wife. Com. by Mrs. Griffiths. Acted at Drury-Lane, 8vo. 1765. It met with little success, being acted only six nights.

A Play betwene Johan the Husband, Tyb the Wife. and Sir Johan, the Priest, by J. Heywood, 4to. Imprynted at London, by William Rastall, 1533. This piece, and some others of this author's, which we shall presently have occasion to speak of, are mentioned in *The Museum Ashmoleanum*. They are printed in the old black letter, written in metre, and not divided into acts, and are, we believe, some of the earliest, if not the very earliest, dramatic pieces printed in London.

A Play betwene the Pardoner and the Frere, the Curate, and Neybour Pratte. An Interlude, by J. Heywood. Imprynted by Wyllyam Rastall, 1533. Black letter, 4to.

A Playhouse to be Let. A Com. by Sir Wm. Davenant, fol 1673. This piece is only an assemblage of se-

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veral little detached pieces in the dramatic way, written in the time of Oliver Cromwell, and during the prohibition of theatrical representations. These are connected with one another by the addition of a first act by way of introduction, each act afterwards being a separate piece.

Plymouth in an Uproar. Com. Op. by Mr. Neville. Acted at Covent-Garden, 8vo. 1779. A temporary trifling performance, occasioned by the alarm excited at Plymouth, on the appearance of the French Fleet before that place in the summer of 1779.

The Play is the Plot. C. by John Durant Breval. Acted at Drury-Lane, 4to. 1718.

A Play of Love. An Interlude, by John Heywood, 4to. 1533.

A Play of the Weather, called, *A new and very merry Interlude of all Manner of Weathers,* by J. Heywood, fol. 1533.

The Princely Pleasures at Kennelworth Castle. A Masque, in prose and rhyme by George Gascoigne, 4to. 1575. This is a relation of the entertainment given to queen Elizabeth at Kenelworth, by R. Dudley, Earl of Leicester, on the

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9th, 10th, and 11th of July, 1575.

Pleasure reconcil'd to Virtue. A Masque, by Ben Jonson, presented at Court before King James I. 1619; with an additional masque *for the honour of Wales*, in which the scene is changed from the Mountain Atlas as before, to Craig-Erreri.

The Plot. A Pantomimical Entertainment, 8vo. 1735. Acted at Drury-Lane.

A Plot and no Plot. Com. by J. Dennis, Acted at Drury-Lane, 4to. 1697. This play was intended as a satire upon the credulity of the *Jacobite* party of those days.

The Plotting Lovers; or, *The Dismal Squire.* Farce, by Cha. Shadwell, 12mo. 1720. This piece was acted in Dublin.

Pluto Furens et Vincetus; or, *The Raging Devil bound.* A Modern Farce, 4to. 1669. The title says it was printed at Amsterdam.

Plutus; or, *The World's Idol.* By Lewis Theobald, 12mo. 1715. This is only a translation from the Greek of Aristophanes. It was not intended for the stage.

Plutus the God of Riches. 8vo. 1742. This is another translation of the same piece executed jointly by Mr. H.

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Fielding and the Rev. Mr. Young.

Poetaster; or, *The Arrangement.* Comical Satyr, by Ben Jonson. Acted by the children of the Queen's chapel, in 1601. This piece is a satire on the poets of that age, more particularly Decker, who is severely lashed under the title of *Crispinus*, yet has very spiritedly returned it in his *Satyromastix*. It is adorned with many translations from Horace, Virgil, Ovid, and others of the antient poets, whom Ben Jonson was on every occasion fond of shewing to the world his intimate acquaintance with.

The Polite Gamester; or, *The Humours of Whist.* Dra. Satire, 8vo. 1753.

The Political Rehearsal. *Harlequin Le Grand*; or, *The Tricks of Pierrot le Premier*, &c. Tragic, comic, pantomimical Performance, of two acts, 12mo. 1742.

The Politic Whore; or, *The Conceited Cuckold.* Acted at Newmarket, 4to. 1680. See *The Muse of Newmarket*.

The Politician. Com. by James Shirley. Acted at the private house, Salisbury-Court, 4to. 1655.

The Politician Cheated. Com. by Alexander Green, 4to. 1663. This play never made.

made its appearance on the stage.

The Politician Reformed. Drama, in one act, 8vo. 1774.

Polidus; or, Distressed Love. Tragedy, by Moses Browne, 8vo. 1723. The author of this play seems to have been a very young gentleman, and indeed some such excuse is necessary to atone for its deficiencies. It was never acted at any of the regular theatres.

Polly. An Opera, by J. Gay, 4to. 1729. This is a second part of *The Beggar's Opera*, in which, according to a hint given in the last scene of the first part, Polly, Macheath, and some other of the characters, are transported to America. When every thing was ready, however, for a rehearsal of it at the Theatre Royal in Covent-Garden, a message was sent from the Lord Chamberlain, that *it was not allowed to be acted, but commanded to be suppressed.* What could be the reason of such a prohibition it is not very easy to discover, unless we imagine it to have been by way of revenge for the numerous strokes of satire on the courts, &c. which shone forth in the first part, or some private pique to the author himself; for the opera before us is so totally inno-

cent of either satire, wit, plot, or execution, that, had not Mr. Gay declaredly published it as his, it would have been difficult to have persuaded the world that their favourite Polly could ever have so greatly degenerated, from those charms which first brought them into love with her, or that the author of *The Beggar's Opera* was capable of so poor a performance as the piece before us. But this is frequently the case with second parts, undertaken by their authors in consequence of some extraordinary success of the first, wherein the writer, having before exhausted the whole of his intended plan, hazards, and often loses in a second attempt, for the sake of profit, all the reputation he had justly acquired by the first. Yet notwithstanding this prohibition, the piece turned out very advantageous to Mr. Gay, for being persuaded to print it for his own emolument, the subscriptions and presents he met with on that occasion, from persons of quality and others, were so numerous and liberal, that he was imagined to make four times as much by it as he could have expected to have cleared by a very tolerable run of it on the stage.

Polly

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Polly Honeycombe. Dramatic Novel, by G. Colman, 8vo. 1760. This little piece was brought on the stage at Drury-Lane house, and met with most amazing success. Its design is to expose the mischiefs which may arise to young girls from the fashionable taste of novel reading; but this is far from being rendered clear in the *denouement*. Its greatest merit appears to be in the portrait of a ridiculous couple, who in the decline of life, and after having been for many years united, not only affect to keep up the fondness of a honeymoon, but are even perpetually shewing before company such a degree of fulsome tenderness to each other, as not only renders them ridiculous in themselves, but disgusting and troublesome to all their friends and acquaintance.

Polly. Opera, altered from Gay, by George Colman. Acted at the Haymarket, 8vo. 1777. At the distance of near fifty years from its original publication, Mr. Colman ventured to produce this piece before the public, when it completely justified all the censures which had been passed upon it, being as insipid and uninteresting a performance as ever appear-

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ed on the English stage. After a few nights representation it sunk into its former obscurity.

Polyeuctes; or, The Martyr. Trag. by W. Lower, 4to. 1655. The scene lies in Felix's palace at Miliene, the capital city of Armenia.

Pompey. Trag. by Mrs. Katherine Philips, 4to. 1663. This play is a translation from the *Pompée* of Corneille. It was frequently presented with great applause.

Pompey the Great. Tra. by Edmund Waller, 4to. 1664. This is a translation of the same play as the foregoing, and was acted by the Duke of York's servants.

Pompey the Great his fair Cornelia's Tragedy, effected by her Father and Husband's Downcast, Death, and Fortune, by Thomas Kyd, 4to. 1595. This is only a translation from an old French author, one Robert Garnier. The translation is in blank verse, with only now and then a couplet, by the way of closing a paragraph or long sentence, and chorusses which are written in various measures of verse, are very long and sententious. It was first published under the title of *Cornelia*, 4to. 1594.

Ponteach; or, The Savages of America. Trag. by

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by Major R. Rogers, 8vo. 1766.

The Poor Man's Comfort. Tragi-Com. by Robert Daborn. Acted at the Cockpit, in Drury-Lane, 1655.

The Poor Scholar. Com. by R. Neville, 4to. 1662. This play was never acted.

The Poor Soldier. Comic Opera, by Mr. O'Keeffe. Acted at Covent-Garden, 1783. This piece, like most of this author's other productions, produces many agreeable incidents.

Poor Vulcan. Burletta, by Charles Dibdin. Acted at Covent-Garden, 8vo. 1778.

Porfenna's Invasion; or, Rome preserved. Trag. 8vo. 1748. Printed for the author, but never acted.

The Portrait. Burletta, by G. Colman, Esq. Acted at Covent-Garden, 8vo. 1770.

The Portsmouth Heiress; or, The Generous Refusal. Com. Anonym. 4to. 1704. This play was never acted.

The Positive Man. F. by Mr. O'Keeffe. Acted at Covent-Garden, 1782. This piece is destitute of aptness or regularity in the plot.

The Pragmatical Jesuit new Leaven'd. A Com. by Richard Carpenter, 4to. no date. The design of this piece is to expose all the numerous subtilties of the Ro-

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mish clergy, for the gaining over of profelytes, and promoting their own religion.

The Preceptor; or, The Loves of Abelard and Heloise. A Ballad Opera, of one act, by Wm. Hammond, 8vo. 1740. The very title of this piece informs us of its subject.

The Preceptor. Com. in two acts, by T. Warboys, 8vo. 1777. Not acted.

The Prejudice of Fashion. Farce, acted at the Haymarket, Feb. 22, 1779. Not printed.

Preludio. By Geo. Colman. Acted at the Haymarket, 1781. In this trifle the characters of *The Beggar's Opera* are reversed.

The Presbyterian Lash; or, Noctroffe's Maid Whipp'd. A Tragi-Comedy, acted in the great Room at the Pye Tavern at Aldgate, by Noctroffe the Priest, and several of his Parishoners, at the cutting of a Chine of Beef. Anon. 4to. 1661. This is entirely a personal satire on Zachary Crofton, a violent Presbyterian teacher then living.

The Presence. Com. by the Duchess of Newcastle, fol. 1662. This very voluminous writer had composed twenty-nine additional scenes to this piece, which she intended to have interwoven with the general texture

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ture of the comedy, but finding they would render it too long for a single drama, she omitted them; but has printed them separately and published them with the play.

The Press-Gang; or, Love in Low Life. Ballad Farce, by Hen. Carey, 8vo. 1755. This piece was performed at Covent-Garden on the prospect of the last war.

Presumptuous Love. A Dramatic Masque. Anon. 4to. 1716. This Masque was performed at the Theatre in Lincoln's-Inn-Fields, in a comedy, called, *Every Body Mistaken*, which was never printed, and was only an alteration of Shakspeare's *Comedy of Errors*.

The Pretenders; or, The Town Unmask'd. Com. by Thomas Dilkes, 4to. 1698. Scene, Covent-Garden. This piece was acted, but without success, at the Theatre in Lincoln's-Inn-Fields.

The Pretender's Flight; or, A Mock Coronation, with the Humours of the facetious Harry St. John. Farce, by John Phillips, 8vo. 1716. Of this piece very little seems needful to be said, since its date points it out to have been written at the close of the rebellion in 1715, when the Chevalier quitted Scotland.

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The Prince of Agra. Tr. by Hugh Kelly. Acted at Covent-Garden, April 7, 1774, for Mrs. Lessingham's benefit. It is an alteration of Dryden's *Aurenzebe*.

The Prince of Prigg's Revels; or, The Practices of that grand Thief Capt. Ja. Hind. Written by J. S. 4to. 1658.

The Prince of Tunis. Tr. by Henry Mackenzie. Acted at Edinburgh, 8vo. 1773.

The Princess; or, Love at first Sight. Tragi-Com. by Thomas Killegrew, fol. 1663.

The Princess of Cleve. Tragi-Com. by Nat. Lee. Acted at Dorset-Gardens, 4to. 1689. This play is founded on a French romance of the same title.

The Princess of Elis; or, The Pleasures of the Enchanted Island. A Dram. Piece, in three parts, by Mr. Ozell. This only a translation from Moliere.

The Princess of Parma. Trag. by H. Smith, 4to. 1699. This play was acted at the Theatre in Lincoln's-Inn-Fields.

The Princess of Parma. Trag. by Richard Cumberland, Esq. This play has not yet appeared in print. It was acted in 1778, at the private Theatre of Mr. Hanbury

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Hanbury, at Kelmarsh, in Northamptonshire.

The Prison Breaker; or, *The Adventures of John Shepherd*. A Farce, Anon. 8vo. 1725.

The Prisoner at Large. Farce, by Mr. O'Keeffe. Acted at the Haymarket, 1788, with much applause.

The Prisoners. Tragi-Com. by Tho. Killigrew, Acted at the Phoenix, Drury-Lane, 12mo. 1640.

The Prodigal. Comedy, translated from Voltaire, and printed in Dr. Franklin's edition of that author.

The Prodigal; or, *Recruits for the Queen of Hungary*. Com. by Thomas Odell, 8vo. 1744. This is little more than an alteration of Shadwell's *Woman Captain*. It was acted with some success at the Little Theatre in the Haymarket.

The Projectors. Com. by J. Wilson, 4to. 1665. This play met with good success on the stage.

The Projectors. Com. Anon. 8vo. 1737. This is a very middling piece, and was never acted.

The Projects. Farce, by Mr. Kemble. Acted at Drury-Lane, 1786. The incidents of this farce consist of the projects of young lovers to disappoint the avaricious or amorous views of age.

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Promos and Cassandra. Com. in two parts, by Geo. Whetstone, 4to. 1578, black letter. The full title is as follows; "The right excellent and famous Historye of Promos and Cassandra; divided into two comical discourses. In the first Part is shewne the unsufferable Abuse of a lewde Magistrate; the virtuous behaviour of a chaste Ladye; the uncontrowled Lewdeness of a favoured Courtisan; and the undeserved estimation of a pernicious ParasYTE. In the second Parte is discoursed the perfect Magnanimitye of a noble Kinge, in checking vice and favouring Vertue. Wherein is shewne, the reigne and overthrow of dishonest practices, with the advancement of Upright Dealing." Both these plays, are written in verse, for the most part alternate.

Prometheus. Pantomime. Acted at Covent-Garden, 1776.

Prometheus chained. Tr. translated from Æschylus, by R. Potter, 4to 1777.

Prometheus in Chains. translated from the Greek of Æschylus, by T. Morell, 8vo. 1773.

The Prophetess. A Tragical History, by Beaumont and Fletcher, fol. 1647. This play is founded on the history of the Emperor Dioclesian,

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clesian, to whom, when in a very low station in life, it was foretold by a *Prophetess* that he should become Emperor of Rome, when he should have killed a mighty Boar; in consequence of which prediction, he applied himself more particularly to the hunting of those animals, but in vain. The prophecy, however, was at last fulfilled by his putting to death Aper, the father-in-law, of the Emperor Numerian whose many tyrannies and acts of cruelty, and particularly the murder of his son-in-law, had occasioned a mutiny among the people, which Dioclesian heading, immediately mounted the throne he had so long been waiting for.

The Prophetess; or, *The History of Dioclesian*, with alterations and additions, after the manner of an opera, by T. Betterton. Acted at the Queen's Theatre, 4to. 1690. This is the above play altered into the form of an opera by the addition of several musical entertainments, composed by Mr. Henry Purcell. It has been also brought on the stage again several times, and particularly during the theatrical administration of the late Mr. Rich.

The Prophet. Com. Op. Acted at Covent-Garden,

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1788. Met with some applause.

Proteus; or, *Harlequin in China*. Pantomime, by Mr. Woodward, 1755. This piece was performed with very great success.

The Provok'd Husband; or, *A Journey to London*. Com. by C. Cibber. Acted at Drury-Lane, 8vo. 1727. This comedy was begun by Sir John Vanbrugh, but left by him imperfect at his death, when Mr. Cibber took it in hand, and finished it. It met with very great success; yet such is the power of prejudice and personal pique in biasing the judgment, that Mr. Cibber's enemies, ignorant of what share he had in the writing of the piece, bestowed the highest applause on the part which related to Lord Townley's provocations from his wife, which was mostly Cibber's, at the same time that they condemned and opposed the *Journey to London* part, which was almost entirely Vanbrugh's, for no other apparent reason but because they imagined it to be Mr. Cibber's. He soon, however, convinced them of their mistake, by publishing all the scenes which Sir John had left behind him, exactly from his own MS. under the

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the single title of *The Journey to London*.

Provok'd Wife. Com. by Sir John Vanbrugh. Acted at Lincoln's-Inn-Fields, 4to. 1697. This Comedy has a great many very fine scenes in it, and the character of Sir John Brute is very highly and naturally drawn. Yet it has in the language, as well as the conduct of it, too much loose wit and libertinism of sentiment to become the theatres of a moral and virtuous nation; since no behaviour of a husband, however brutal, can vindicate a wife in revenging her cause upon herself, by throwing away the most valuable jewel she possesses, her innocence and peace of mind. Lady Brute's conduct, moreover, seems rather to proceed from the warmth of her own inclinations, than a spirit of resentment against her husband; nay, she seems so far to have lost even the very sense of honour, that a little matter appears capable of inducing her to turn pander to her niece Belinda. Had Lady Brute, indeed, appeared to the audience strictly virtuous through the whole transaction, yet had carried on such a deception to her husband, as to have alarmed all those suspicions which a consciousness of his own behaviour towards her

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would authorize him in entertaining the belief of, and then reformed him by a perfect clearing up of those suspicions, and, by shewing him how near he might have been to the brink of a precipice, taught him to avoid for the future the path that was leading him towards it, the moral would have been compleat; whereas as it now stands, all that can be deduced from it is, that a brutish husband deserves to be made a cuckold, and that there can be no breach of virtue in giving him that desert provided he can afterwards, either by the persuasions of his wife, or the bluster of her gallant, be soothed or frightened out of her, a maxim of the most happy tendency to persons inclinable to gallantry and intrigue; since the same practices may equally answer against the surly and brutal husband. This play was one of those which were severely censured by Mr. Collier, on account of its immorality.

The Prude. Com. translated from Voltaire, and printed in Dr. Franklin's edition of that author.

The Prude. Com. Op. by Elizabeth Ryves, 8vo. 1777. Not acted.

Prunella. An Interlude, by Richard Estcourt, 4to. without date. This piece
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was performed for Mr. Estcourt's benefit, between the acts of Rehearsal, and must have been before the year 1713. It was intended as a burlesque on the Italian Operas in general, and particularly on those of *Arfinoe*, *Camilla*, and *Thomyris*, at that time greatly in vogue.

Psyche. Trag. by Tho. Shadwell. Acted at the Duke's Theatre, 4to. 1675. This is the first piece this author wrote in rhyme, for which some of his contemporary critics were very severe upon him. His intention in this work was not to produce a perfect regular dramatic piece, but only entertain the town with a variety of music, dancing, scenery, and machinery, rather than with fine writing or exactness of poetry.

Psyche. An Opera, by Mr. Ozell. This is a literal translation of *The Psyche* of Moliere.

Psyche Debauch'd. Com. by Thomas Duffet. Acted at the Theatre Royal, and printed in 4to. 1678. This piece is a mock Opera. It was intended to ridicule Shadwell's *Psyche*. It is, however, nothing but a mass of low scurrility and abuse, without either wit or humour; and met with the contempt it merited.

Public Wooing. Com.

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by the Ducheſs of Newcastle, fol. 1662.

The Puritan; or, The Widow of Watling-street. Com. by Wm. Shakspeare. Acted by the children of Paul's, 4to. 1607. This play is not unentertaining, yet it is one of the seven which have been rejected by the editors of Shakspeare's works.

Pyrrhus and Demetrius. Opera, by Owen M'Swiny, 4to. 1709. This is a translation from the Italian of Scarlatti, and was performed at the Queen's Theatre in the Haymarket.

Pyrrhus, King of Epirus. Trag. by Charles Hopkins. Acted at Lincoln's-Inn-Fields, 4to. 1695. This is the least meritorious and least successful of this author's performances, but has his great youth at the time he wrote it to plead in its defence. It has, however, many strokes in it which an older writer need by no means have been ashamed of. The story of it may be found in Livy, in Plutarch's Life of *Pyrrhus*, &c. The scene is the City of Argos, besieged by *Pyrrhus*, with the camp of the Epirotes on the one side, and that of the Macedonians, who came to its relief, on the other.

Pyramus and Thisbe. A Comic

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Comic Masq, 12mo. 1716.
This piece was performed
at Lincoln's-Inn-Fields.

Pyramus and Thisbe.

Mock Opera, set to music
by Mr. Lampe. Acted at
Covent-Garden, 8vo. 1745.

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THE *Quacks*; or, *Love's
the Physician*. Com.
by Owen M'Swiny, 4to.
1705. This piece consists
only of three acts, and is a
translation from the *L'Amour
Medecin* of Moliere. It met
with little success.

The Quaker. Comic Op.
by Charles Dibdin. Acted
at Drury-Lane, 8vo. 1777.

The Quaker's Wedding.
Com. by Richard Wilkin-
son, gent. printed in 12mo.
1728. It was acted at Drury-
Lane, 1703, and is only
Vice Reclaim'd, &c. with a
new title.

Quality Binding. Dram.
Proverb. Acted at the Hay-
market, 1788. A satire on
the empty promises of the
great.

The Queen; or, *The Ex-
cellency of her Sex*. Tragi-
Comedy, Anonymous, 4to.
1653. This excellent old
play is said to have been
found out by a person of
honour, and given to the
editor Alexander Goughe,
to whom three copies of
verses are addressed on the
publication of it. Part of
the plot, viz. the affair of
Solassa's swearing Velasco

not to fight, is taken from
Belleforest's *Histoires Tragi-
ques*, novel 13.

The Queen and Concubine.
Com. by R. Brome, 8vo.
1659.

Queen Catharine; or, *The
Ruins of Love*. Trag. by M.
Pix. Acted at Lincoln's-
Inn-Fields, 4to. 1698.

Queen Mab. Pantomime
by H. Woodward, perform-
ed at Drury-Lane, 1752.

The Queen of Arragon.
Tragi-Com. by Wm. Hab-
ington, fol. 1640.

The Queen of Corinth.
Tragi-Com. by Beaumont
and Fletcher, fol. 1647.

The Queen of Corsica. Tr.
written by Francis Jaques,
1642. This play is yet in
manuscript in the library of
the earl of Shelburne.

The Queen's Arcadia. A
Pastoral Tragi-Com. by S.
Daniel, 4to. 1606. This
piece was presented to
Queen Anne, wife of James
the First, and her ladies, by
the University of Oxford,
in Christ-Church, in Aug.
1605, and is dedicated in
verse to her majesty.

The Queen's Exchange.
Com. by Rich. Brome, 4to.
1657.

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1657. This play was acted at Black-Fryars, with great applause.

The Queen's Masque of Beauty. By Ben Jonson, fol. 1640. This piece was personated at court by Anne queen to king James I. and her ladies, on Twelfth-night, 1605.

The Queen's Mask of Blackness. By Ben Jonson, fol. 1640. This piece, as well as the foregoing, was presented at court by the queen and her ladies.

Queen Tragedy Restor'd. A Dramatic Entertainment, by Mrs. Hooper, 8vo. 1749. This piece, which is a strange incoherent jumble of repeated absurdities, though intended by its author as a burlesque on the modern writers, and a means of restoring tragedy to her ancient dignity, was performed one night only at the Little Theatre in the Haymarket, by a set of performers of equal merit with

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the piece; the author herself, who had never trod a stage before, appearing in the part of *Queen Tragedy*. As the house was almost entirely filled with her own friends, a silent disgust and ennui was all the reception it met with; but on attempting to bring it on a second night, the same it had acquired was apparent, from there not being an audience sufficient even to pay the expences.

Querer per solo Querer. To love only for Love's Sake. A Dramatic Romance, by Sir Rich. Fanshaw, 4to. 1671. This is only a translation, or rather paraphrase from the Spanish of Antonio de Mendoza, made by Sir R. during his confinement at Tankersly Castle in 1654, when he was taken prisoner by Oliver at the battle of Worcester.

The Quidnuncs. Moral Interlude, 4to. 1779.

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THE *Ragged Uproar*; or, *The Oxford Roratory.* Dramatic Satire, in many scenes, and in one very long act, in which is introduced the Alamode System of Fortune-telling. Originally planned by several truly eminent hands

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well versed in the art of designing; the whole concluding with an important scene of witches, gypsies, and fortune-tellers; a long jumbling dance of politicians; and an epilogue spoken by Mary Squires, &c. flying

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flyng on broomsticks, 4to. 1754.

The Raging Turk; or, *Bajazet II.* Trag. by Tho. Goffe, 4to. 1631. The plot of this play may be found by consulting Knolles' Turkish History, Calchocondylas, and other writers on that reign. It was not published till after his death.

Ram Alley; or, *Merry Tricks.* Com. by Lodowick Barrey. Acted by the children of the Revels, 4to. 1611.

The Rambling Justice; or, *The Jealous Husbands, with the Humours of John Tawnyford.* Com. by John Leonard. Acted at Drury-Lane, 4to. 1678. Great part of this play is borrowed from Middleton's *More Dissemblers besides Women.*

The Rampant Alderman; or, *News from the Exchange.* Farce, Anon. 4to. 1685. This Farce is stolen from Marmion's *Fine Companion*, and several other plays.

The Rape; or, *The Innocent Impostors.* Trag. by Docter Brady. Acted at Drury-Lane, 4to. 1692. This piece was introduced on the stage by Mr. Shadwell.

The Rape. Trag. Acted at Lincoln's - Inn - Fields, 8vo. 1730.

The Rape of Europa by

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Jupiter. A Masque. Anon. 4to. 1694.

The Rape of Helen. A Mock Opera, by J. Breval, Esq. Acted at Covent-Garden, 8vo. 1737.

The Rape of Lucrece. A True Roman Tragedy, by Tho. Heywood, 4to. 1638. The plot is selected from Livy, Florus, Valerius Maximus, and other Roman historians.

The Rape of Proserpine, by Lewis Theobald, 4to. 1727. Acted at the Theatre Royal in Lincoln's-Inn-Fields. The music to this piece was composed by Mr. Galliard, and the scene lies in Sicily.

Rape upon Rape; or, *The Justice caught in his own Trap.* By this title, Fielding's Coffee-house Politician was first printed.

The Raree Show; or, *The Fox trap't.* Opera, by J. Peterson, comedian, 8vo. 1739. This was printed at York, where it was performed.

The Reapers; or, *The Englishman out of Paris.* Op. 8vo. 1770. A translation of *Les Moissonneurs.*

The Rebellion. Trag. by Thomas Rawlins. Acted by the company of Revels, 4to. 1640. Scene, Sevil. This play was acted with great applause.

Rebellion

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Rebellion Defeated; or, The Fall of Desmond. Trag. by John Cutts, 4to. 1745. This tragedy was never acted, yet is not absolutely devoid of merit.

Rebellion of Naples; or, The Tragedy of Massinello. 8vo. 1651. This play is said to have been written by a gentleman who was himself an eye-witness to the whole of that wonderful transaction, which happened at Naples in 1647.

Recruiting Officer. Com. by George Farquhar. Acted at Drury-Lane, 4to. 1707. This most entertaining and lively comedy, written on the very spot where the author has fixed his scene of action, viz. at Shrewsbury, and at a time when he was himself a recruiting officer in that town, and by all accounts of him, the very character he has drawn in that of Captain Pheme. His Justice Ballance was designed as a compliment to a very worthy country gentleman in that neighbourhood. The characters are natural, the dialogue genteel, and the wit entirely spirited and genuine.

The Recruiting Serjeant. Musical Entertainment, by Isaac Bickerstaffe, Acted at Drury-Lane, 8vo. 1770.

Redowald. Masque, by

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Jos. Hazard, 12mo. 1767. Printed at Chelmsford.

The Reformation. Com. 4to. 1673. Acted at the Duke's Theatre. This piece is ascribed to one Mr. Arrowsmith, M. A. of Cambridge.

The Reform'd Wife. C. by Mr. Burnaby. Acted at Drury-Lane, 4to. 1700.

The Refusal; or, The Ladies Philosophy. Com. by C. Cibber. Acted at Drury-Lane, 8vo. 1720. The ground-work of that part of this play which relates to the second title, is built on the *Femmes Scavantes* of Moliere, which Wright's *Female Virtuoso* is also borrowed from. But Mr. Cibber has introduced a second plot into it, by making the circumstances of his catastrophe depend on the absurdities of that year of folly and infatuation in which this play made its appearance, when the bubbles of the South-Sea scheme rendered even men of understanding fools, and then subjected them to the designing views of knaves. His Sir Gilbert Wrangle, whom he has made a South-Sea director, is an admirably drawn, an exceeding natural, and yet, we think an original character; and although the prejudice which the author had raised against himself on another

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another occasion (see *Nonjuror*) permitted this piece to run for no more than six nights, and that with repeated disturbances at every one of them, yet we cannot help looking on it as one of the most finished of our author's comedies. With the revival of this play, if we do not mistake, Mr. Garrick opened the Theatre Royal at Drury-Lane in the year 1747, being the first of his management; nor can we in justice omit taking notice of the great merit shewn by Mr. Macklin in the performance of the part of Sir Gilbert.

The Regent. Trag. by Mr. Greathead. Acted at Drury-Lane, 1788. This play, though the production of a young writer, has much merit.

The Regicide; or, James the First of Scotland. Tra. by Dr. Smollet, 8vo. 1749. The plot of this piece is founded on the Scottish history of the reign of that monarch, who was basely and barbarously murdered by his uncle Walter Stuart, earl of Athol, in the year 1437. This play was offered to the managers of the theatres, but rejected, a particular account of which the author has given, under feigned characters, in his adventures of *Roderic Random*, in

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which he has displayed a great deal of wit and humour, but with how much justice we cannot pretend to determine. It was published afterwards by subscription, very much, we believe, to its author's emolument. As therefore it stands in print, and open to every one's examination, we shall by no means here enter into any particular investigation of its merits, but leave it entirely to the decision of the public, how far the author and managers were or were not in the right in their respective parts of the contest.

The Register Office. Far. of two acts, by Joseph Reed, 8vo. 1761. This little piece which was performed at the Theatre Royal, in Drury-Lane with great applause, is intended to expose the pernicious consequences that may, and probably do, frequently arise from Offices of Intelligence, or, as they are called, *Register Offices*, where the management of them happens to be lodged in the hands of wicked and designing men. This design is surely a laudable one, as the stage ought certainly to be made a vehicle to convey to the public ear and eye, not only the representation of general vice and folly, but also the knowledge of any particular

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particular evil or abuse, which may occur to a few persons indeed, but those perhaps either too unconfidential or too indolent to attempt a redress of it, and which cannot therefore by any means so readily as by this be brought forth to open day-light, and in consequence to public redress. In the execution of this, the plan of which is rendered as simple as possible, several characters are introduced; the generality of which are well drawn, particularly the provincial ones of an Irish spalpeen, a Scotch pedlar, and Yorkshire servant-maid, as also that of a military male *slip-slop*, whose ignorance leads him into the perpetual use of hard words, whose meaning he does not understand, and consequently mis-pronounces, and whose impudence secures him from a blush on the detection of his absurdity. There is also another character in it, which was omitted in the representation, viz. that of Mrs. Snare, an old puritanical bawd, which treads so close on the heels of the celebrated Mrs. Cole in Mr. Foote's *Minor*, not only in the general portrait, but in the particular features of sentiment and diction, that we should certainly be ready to fly out in exclamation against the author

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as the most barefaced and undaunted plagiarist, had he not, in an advertisement annexed to the piece, assured us, that the said character was written previous to the appearance of *The Minor*, and even that the MS. had been lodged in Mr. Foote's own hands, under an expectation of that gentleman's bringing it on the stage in the year 1758, two years before he brought out his own piece of *The Minor*.

Regulus. Trag. by John Crowne. Acted by their Majesties servants, 4to. 1694. The title of this play declares what the subject of its plot must be.

Regulus. Trag. by Wm. Havard, 8vo. 1744. This play was presented at the Theatre Royal in Drury-Lane, with some success.

The Rehearsal. Com. by the Duke of Buckingham. Acted at the Theatre Royal, 4to. 1672. This play was acted with universal applause, and is indeed the truest and most judicious piece of satire that ever yet appeared. Its intention was to ridicule and expose the then reigning taste for plays in heroic rhyme, as also that fondness for bombast and fustian in the language, and clutter, noise, bustle, and shew in the conduct of dramatic pieces, which then so strongly prevailed

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vailed, and which the writers of that time found too greatly their advantage in not to encourage by their practice, to the exclusion of nature and true poetry from the stage. This play was written, and had been several times rehearsed before the plague in 1665, but was put a stop to by that dreadful public calamity. It then, however, wore a very different appearance from what it does at present, the poet having been called Bilboa, and was intended for Sir Robert Howard; afterwards however, when Mr. Dryden, on the death of Sir W. Davenant, became laureat, and that the evil greatly increased by his example, the duke thought proper to make him the hero of his piece, changing the name of Bilboa into Bayes; yet still, although Mr. Dryden's plays became now the more particular mark for his satire, those of Sir Robert Howard and Sir W. Davenant by no means escaped the severity of its lash. This play is still repeatedly performed, constantly giving delight to the judicious and critical parts of an audience. Mr. Garrick, however, introduced another degree of merit into the part of Bayes, having rendered it by his inimitable power of mimicry not only

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the scourge of poets but of players also, taking off, in the course of his instructions to the performers, the particular manner and style of acting of almost every living performer of any note.

The Rehearsal. A Faror, A second part of Mrs. Confusion's Travail and hard Labour she endured in the Birth of her first Monstrous Offspring, the Child of Deformity, the hopeful fruit of seven years Teeming, and a precious Babe of Grace, delivered in the year 1648, by Mercurius Britannicus, printed in the year 1718, 4to. This is one of the pieces produced in the Bangorian controversy, occasioned by Bishop Hoadley's famous sermon before the King.

The Rehearsal; or, Bays in Petticoats, by Mrs. Clive. Com. in two acts, performed at Drury-Lane, 8vo. 1753.

The Relapse; or, Virtue in Danger. Being the sequel of *The Fool in Fashion*. Com. by Sir J. Vanbrugh. Acted at Drury-Lane, 4to. 1697. In this continuation of Cibber's *Love's last Shift*, all the principal characters are retailed, and finely supported to the complexion they bore in the first part. It was, however, an hasty performance, being written

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in six weeks time, and some broken scenes that there are in it may be deemed an irregularity. There are much wit, great nature, and abundance of spirit, which run through the whole of it, yet it must be acknowledged, there is a redundancy of licentiousness and libertinism mingled with them, and that two or three of the scenes convey ideas of so much warmth and indecency, as must cast a very severe reflection on such audiences as could sit to see them without being struck with disgust and horror.

Religious. Tragi-Com. by the Dukes of Newcastle, fol. 1662.

The Religious Rebel; or, The Pilgrim Prince. Trag. Anon. 4to. 1671.

The Renegado. Tragi-Com. by Phil. Massinger. Acted at Drury-Lane, 4to. 1630. This was esteemed a good play.

Reparation. Comedy, by Mr. Andrews. Acted at Drury-Lane, 1784. The story of this piece is perhaps better calculated for a Tragedy than a Comedy; but Mr. Andrews has here relieved pity and indignation with crollery and wit.

The Reprisals; or, The Tars of Old England. Com. of two acts, by Dr. Smollet. Acted at Drury-Lane.

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8vo. 1757. It met with good success in the representation, but not equal to what its merit might have justly claimed.

The Restoration; or, Right will take Place. Tr. Com. without date. This play was never acted; it is a very paltry performance, yet has been attributed, but injuriously, to the Duke of Buckingham.

The Restoration of King Charles II. or, The Life and Death of Oliver Cromwell. An Histori-Tragi-Comi-Ballad Opera, by W. Aston, 8vo. 1733.

Retaliation. Farce, by Mac Nally. Acted at Covent-Garden, 1782. This piece was received with uncommon applause.

The Return from Parnassus; or, A Scourge for Simony. Com. Anonym. 4to. 1606. This piece was publicly acted in St. John's College, Cambridge, by the students.

The Revenge. T. by E. Young. Acted at Drury-Lane 8vo. 1721. This play met, and justly, with very great success, as it is undoubtedly the master-piece in the dramatic way of that great and valuable author. The design of it seems to have been borrowed partly from Shakespeare's *Othello*, and partly from Mrs. Behn's *Abdelazar*; the plot favouring greatly

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greatly of the former, and the principal character, viz. Zanga, bearing a considerable resemblance to the latter. Yet it will not surely be saying too much, to observe, that Dr. Young has in some respects greatly improved on both. If we compare the Iago in one with the Zanga in the other Tragedy, we shall find the motives of resentment greatly different, and those in the latter more justly as well as more nobly founded than in the former. Iago's cause of revenge against Othello is only his having set a younger officer over his head on a particular and single vacancy, notwithstanding he himself still stands most high in his esteem and confidence, and consequently in the fairest light, for being immediately preferred by him to a post of equal if not greater advantage. To this, indeed, is added a slight suspicion, which he himself declares to be but bare surmise, of the general's having been too great with his wife, a particular which Othello's character and cast of behaviour seems to give no authority to; and on these slight motives he involves, in the ruin he intends for the Moor, three innocent persons besides, viz. Cassio, Desdemona, and Roderigo.

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Far different is Zanga's cause of rage, and differently pursued. A father's assured death, slain by Alonzo, the loss of a kingdom, in consequence of his success, and the indignity of a blow bestowed upon himself from the same hand; all these accumulated injuries, added to the impossibility of finding a nobler means of revenge, urge him against his will to the subtilties and underhand methods he employs. Othello's jealousy is raised by trifles, the loss of a poor handkerchief, which Desdemona knew not was of value, and only pleading for a man's forgiveness who had been cashiered on a most trivial fault, are all the circumstances he has to corroborate the vile insinuations of Iago. He therefore must appear too credulous, and forfeits by such conduct some of our pity. Alonzo, on the contrary, long struggles against conviction of this kind, nor will proceed to extremities till, as he says himself, "*Proofs rise on Proofs, and still the last the strongest.*"

The man his jealousy stands fixed on, is one who had for three years been not only his wife's lover but her destined husband. He finds a letter (forged indeed, but so as to deceive him) from

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Carlos to his wife in rapturous terms, returning thanks for joys long since bestowed on him; he finds his picture hid in a private place in his wife's chamber, is told a positive and circumstantial story by one whose perfect truth he had long confided in; and lastly is confirmed in all his apprehensions by that unwillingness to sooth them, which Leonora's conscious innocence urges her pride to assume. Such are the advantages the piece before us has with respect to plot over Othello. And, notwithstanding that Abdelazar has been rendered by Mrs. Behn a very spirited character, yet any one on inspection will easily perceive how much more highly coloured Zanga is, and what advantages, even in the subtilty and probability of success in his machinations, the one has above the other. In a word, we may, with great justice, assign to this piece a place in the very first rank of our dramatic writings.

The Revenge; or, A Match in Newgate. Com. Acted at the Duke's Theatre, 4to. 1680. This play is no more than Marston's *Dutch Courtezan*, revived with some very trifling alterations.

Revenge for Honour. Tr. by G. Chapman, 4to. 1659.

The Revenge of Athri-

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dates. English Op. Acted at Smock-Alley, Dublin, 8vo. 1765. Anon.

The Revenger's Tragedy. by Cyril Tourneur. Acted by the King's servants, 4to. 1607.

The Revengeful Queen. Trag. by William Phillips. Acted at Drury-Lane, 4to. 1698. The plot of this play is taken from Machiavel's *Florentine History*.

The Revolution of Sweden. Trag. by C. Trotter, afterwards Cockburne. Acted at the Hay-Market, 4to. 1706.

The Rewards of Virtue. Com. by J. Fountain, 4to. 1661. This play was not intended for the stage by its author; but after his death, Mr. Shadwell, who perceived it to have merit, made some few alterations in it, and revived it under the title of *The Royal Shepherdess*, in the year 1669.

Rhodon and Iris. A Pastoral, by R. Knevet, 4to. 1631.

King Richard the Second. Trag. by Wm. Shakspeare. Acted at the Globe, 4to. 1597. This play has not been acted for many years. Dr. Johnson observes, that it is extracted from Holinshed, in which many passages may be found which Shakspeare has with very little alteration transplanted into his scenes; particular a speech of the Bishop of Carlisle,

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kile, in defence of King Richard's unalienable right and immunity from human jurisdiction. This play is one of those which Shakspeare has apparently revised; but as success in works of invention is not always proportionate to labour, it is not finished at last with the happy force of some other of his tragedies, nor can be said much to affect the passions or enlarge the understanding.

The History of King Richard the Second. By N. Tate. Acted at Drury-Lane, under the name of *The Sicilian Usurper*, 4to. 1681.

The History of King Richard the Second. Trag. by L. Theobald, 8vo. 1720. This is only an alteration from Shakspeare. It was acted at the Theatre in Lincoln's-Inn-Fields with success.

King Richard the Second. T. altered from Shakspeare, and the style imitated by J. Goodhall, 8vo. 1772.

King Richard the Second. T. altered from Shakspeare, by Fran. Gentleman. Acted at Bath about the year 1754. Not printed.

King Richard the Third. Trag. by W. Shakspeare. Acted by the King's servants, 4to. 1597. Dr. Johnson says, "This is one of the most celebrated of our author's performances;

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we yet know not whether it has not happened to him as to others, to be praised most when praise is not most deserved. That this play has scenes noble in themselves, and very well contrived to strike in the exhibition, cannot be denied. But some parts are trifling, and others shocking, and some improbable." This play originally took in a long series of events belonging to the reign of Richard the Third, but was very different from the form in which it now makes its appearance on the stage.

King Richard the Third. Trag. altered from Shakspeare, by Colley Cibber. Acted at Drury-Lane, 4to. 1700. The compiler of a late critical work has been very lavish of his praise of this alteration; but as his encomiums do not appear to be well founded, we think it unnecessary to insert them. The flowery descriptive lines, appropriated to a chorus in *King Henry the Fifth*, are very absurdly put into the mouth of the anxious Richard, whose crown and life depended on the battle for which he was then preparing. When this piece was first introduced to the stage, the licencer expunged the whole first act, assigning as his reason for it, that the distresses of King Henry

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Henry the Sixth, who is killed by Richard in that part of the play, would put weak people too much in mind of King James, then living in France. In this mutilated state it was acted several years before the proscribed part was admitted. It has always been a very popular and successful performance.

Richard Cœur de Lion. Com. translated from the French. Acted at Covent-Garden, 1786. A very indifferent piece.

Richard Cœur de Lion. Historical Romance, by M. Sedaine. Acted at Drury-Lane, 1786, and much better written than the above.

The Richmond Heirefs; or, A Woman once in the Right. Com. by Thomas Durfey. Acted at the Theatre Royal, 4to. 1693. This play did not meet at first with all the success the author expected from it, but being revived afterwards, with alterations, was very favourably received.

Richmond Wells; or, Good Luck at Last. Com. by J. Williams. Acted at Richmond, 12mo. 1723.

The Rider: or, The Humours of an Inn. Farce, of two acts, 8vo. 168.

The Ridiculous Guardian. Comic Burletta, acted at the Haymarket, 4to. 1761.

The Rights of Hecate. Pantomime Entertainment. Acted at Drury-Lane 1764.

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Rinaldo. Opera, 8vo. 1711. Performed at the Queen's Theatre in the Haymarket.

Rinaldo and Armida. Tr. by J. Dennis. Acted at Lincoln's-Inn-Fields, 4to. 1699. The hint of the chief characters in this, as well as the last-mentioned piece, is from Tasso's *Gierusalemme*.

Ripe Fruit; or, The Marriage Act. Interlude, by Charles Stuart. Acted at the Haymarket, 1781.

The Rival Brothers. Tr. Anonymous. Acted at Lincoln's - Inn - Fields, 4to. 1704.

The Rival Candidates. Com. Opera, by H. Bate. Acted at Drury-Lane, 8vo. 1775. This was acted with great applause.

The Rival Father; or, The Death of Achilles. Tr. by William Hatchett, 8vo. 1730. This play was acted at the New Theatre in the Haymarket. The conduct of the piece in general is borrowed from the *Mort D'Achille* of Corneille, and the author confesses his having taken some hints from the *Andromache* of Racine, and endeavoured to imitate the simplicity of style which Phillips has preserved in his *Distress'd Mother*. He has, however, fallen greatly short of all his originals. Yet, on the whole, there is some

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some merit in it; and it will not be saying too much to confess, that there have been many pieces since its appearance, which have not been so deserving of approbation, that have met with good success.

The Rival Father. Far. 8vo. 1754. This piece was never acted, no deserved to be so.

The Rival Fools. Com. by C. Cibber. Acted at Drury-Lane, 4to. 1709. This play is partly borrowed from Fletcher's *Wit at several Weapons*. It met, however, with very bad success. There happened to be a circumstance in it, which, being in itself somewhat ridiculous, gave a part of the audience a favourable opportunity of venting their spleen on the author; viz. a man in one of the earlier scenes on the stage, with a long angling rod in his hand, going to fish for Miller's Thumbs; on which account, some of the spectators took occasion whenever Mr. Cibber appeared, who himself played the character, to cry out continually Miller's Thumbs.

The Rival Friends. C. by Peter Hausstead, 4to. 1632.

The Rival Generals. Tr. by J. Sterling. Acted at Dublin, 8vo. 1722.

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The Rival Kings; or, The Loves of Oroonides and Statira. Tragedy, by John Banks. Acted at the Theatre Royal, 4to. 1677. This is one of the least known of this author's pieces, and bears the strong characteristic of all his writings, viz. the being affecting in its conduct, without having one good line in its composition. It is written in rhyme, and the plot taken almost entirely from the romance of Cassandra, excepting what relates to Alexander.

The Rival Knights. A Pantomime, acted at Covent-Garden, 1783.

The Rival Ladies. Tragi-Com. by J. Dryden. Acted at the Theatre Royal, 4to. 1664. The dedication to this play is a kind of preface in defence of blank verse. The scene lies in Alicant; the dispute betwixt Amideo and Hypolito, and Gonsalvo's fighting with the pirates, is borrowed from *Encolpius*, *Giton*, *Eumolphus*, and *Tryphena's* boarding the vessel of *Lycas*, in *Petronius Arbiter*; and the catastrophe has a near resemblance to that of *Scarron's Rival Brothers*.

The Rival Lovers. Com. in two acts, by Tho. Warboys, 8vo. 1777. Not acted.

The Rival Milliners; or, The

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The Humours of Covent-Garden. A tragi, comic, farcical, operatical, fantastical Farce, by Robert Drury, 8vo. 1735. This is a burlesque or mock tragedy, and was performed at the Little Theatre in the Haymarket, with some applause.

The Rival Modes. Com. by J. Moore Smyth. Acted at Drury-Lane, 8vo. 1727. The reputed genius of this gentleman gave the highest expectations of this piece for a long time before its appearance, which, however, it was very far from answering, and consequently very soon dropt into oblivion.

The Rival Mother. Com. Anon. 8vo. 1678.

The Rival Queens; or, The Death of Alexander the Great. Tra. by Nathaniel Lee. Acted at the Theatre Royal, 4to. 1677. This is looked on as one of the best of this author's pieces, and is to this day frequently represented on the stage; but with considerable alterations from what Mr. Lee left it. It must be confessed, that there is much bombast and extravagance in some parts of it; yet in others there is so much real dignity, and such beautiful flights of imagination and fancy, as render even the madness of the true ge-

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nus more enchanting than even the more regular and finished works of the cold laborious play-wright of some periods since his time. The scene is in Babylon, and the story may be found in the historians of that hero's life.

The Rival Queens, with the Humours of Alexander the Great. A comical Tragedy, by C. Cibber. Acted at Drury-Lane, 8vo. 1729. This piece is a burlesque on the last-mentioned play, almost every scene being parodied with a good deal of humour.

The Rival Priests; or, The Female Politician. C. by Mess. Bellamy, 1746. None of the writings of these gentlemen were ever acted at the public theatres.

The Rivals. Com. by Richard Brinsley Sheridan, Esq. Acted at Covent-Garden, 8vo. 1775. This was the first dramatic piece of an author, who has since reached the highest point of excellence in the least easy and most hazardous species of writing. The present play is formed on a plot un-borrowed from any former drama, and contains wit, humour, character, incident, and the principal requisites to constitute a perfect comedy. It notwithstanding

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standing met with very harsh treatment the first night, and was with difficulty allowed a second representation.

The Rival Sisters; or, The Violence of Love. Tr. by Robert Gould. Acted at Drury-Lane, 4to. 1696. The plot is in great measure borrowed from Shirley's *Maid's Revenge*, but the original story is to be found in *God's Revenge against Murder*.

The Rival Widows; or, The Fair Libertine. Com. by Mrs. E. Cooper, 8vo. 1735. This Piece was acted at the Theatre Royal in Covent-Garden, with some success.

The Roaring Girl; or, Moll Cutpurse. Com. by Tho. Middleton and Tho. Dekkar. Acted at the Fortune Stage by the Prince's Players, 4to. 1611.

Robert Earl of Huntington's Downfall, afterwards called Robin Hood of merry Sherwode; with his Love to the chaste Matilda, the Lord Fitzwater's daughter, afterwards his Maid Marian. An historical Play, by Tho. Heywood, 4to. 1601.

Robert Earl of Huntington's Death, otherwise called Robin Hood, of merry Sherwode, with the lamentable Tragedy of chaste Matilda, his fair Maid Marian, poi-

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soned at Dunmow by the King. An historical Play, by T. Heywood, 4to. 1601. This play and the preceding one are both printed in the old black letter, and are neither of them divided into acts.

Robin Conscience. An Interlude. Anonymous.

Robinhood. A Musical Entertainment, 8vo. 1751. This Piece was performed at the Theatre Royal in Drury-Lane, but without any great success, it having little more than musical merit to recommend it, which was not then quite so much the idol of public adoration as it seems at present to be.

Robinson Crusoe. Pantomime. Acted at Drury-Lane, 1781.

Rodogune; or, The Rival Brothers. Trag. by S. Aspinwall, 8vo. 1765. This is a translation from the French of Corneille.

Roger and Joan; or, The Country Wedding. A comic Masque. Anonymous. 4to. 1739.

Rollo Duke of Normandy. Trag. by John Fletcher. Acted by his Majesty's servants, 4to. 1640. This was esteemed an excellent tragedy, and, though now laid aside, used to be received with great applause.

The Roman Actor. Trag. by Phil. Massinger. Acted

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at Black - Fryars, in 4to. 1629.

The Roman Bride's Revenge. Trag. by Charles Gildon. Acted at the Theatre Royal, quarto, 1697. This was a very hasty production, having been written in a month, and met with that success that such precipitancy in works, which undoubtedly require the utmost care in composition, revision, and correction, justly deserves. Yet it is far from being destitute of merit, the first and second acts, written probably while the author's genius and imagination were in their full glow, being very well executed. The moral intended in it, is to set forth, in the punishment of one of the principal characters, that no consideration whatsoever should induce us to neglect or delay the service of our country.

The Roman Empress. Tr. by William Joyner. Acted at the Theatre Royal, 4to. 1671. This play met with great approbation and success, notwithstanding its first appearance laboured under some inconveniencies. The language of it is poetical, spirited, and masculine, and free from what he calls the jingling antitheses of Love and Honour; Terror and Compassion being the alternate sensations he aims at

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exciting in his auditors. It is not very apparent for what reason the author should alter the names of the characters from those which they bear in history. Yet he tells us, that by the advice of friends he has done so, and that this Emperor was one of the greatest that ever Rome boasted. Langbaine conjectures, that under the character of Valentinus, the author has intended to draw that of Constantine the Great, and that Crispus, and his mother-in-law Faustina, lie concealed under those of Florus and Fulvia.

The Roman Father. Tra. by W. Whitehead. Acted at Drury-Lane, 8vo. 1750. This Play is founded on that celebrated incident of the earliest period of the Roman history, the combat between the Horatii and the Curiatii. The same story had been long ago made the subject of a dramatic piece, by the great French tragic writer, P. Corneille, whose Horace is esteemed amongst his *chef d'oeuvres*. From that tragedy, therefore, Mr. Whitehead confesses, that he has borrowed the idea of two or three of his most interesting scenes. And we must confess we cannot help wishing he had even more closely followed the plan of that very

very capital writer in the conduct of the piece, since, by confining himself entirely to Rome, and the family of the Horatii, he has deprived himself of the opportunity of throwing in that variety of incident and contrast of character which Corneille's play is possessed of, in consequence of his having introduced the young Curatius, whose rugged, hardy valour, though truly heroic, sets off, in the most advantageous manner, the equality and resolution mingled with superior tenderness and humanity, which shine out in the character of the young Horatius. This tragedy has certainly great merit, and obtained the just approbation of repeated and judicious audiences.

The Roman Generals ; or, The Distressed Ladies. Trag. by John Dover, 4to. 1667. From the general tenor of the prologue and epilogue, it is not unreasonable to collect, that the piece was never acted, nor intended to be so, they seeming rather addressed to the reader than the auditor.

The Roman Maid. Trag. by Capt. Robert Hurst, 8vo. 1725. This Play was acted at the Theatre Royal in Lincoln's-Inn-Fields, with very little success.

The Roman Revenge. Tr. by A. Hill, 8vo. 1753. This Play was acted at the Theatre at Bath with some success, but is not equal to the generality of its author's works. The plot of it is the death of Julius Cæsar ; and he has heightened the distress by a circumstance, which, however, we know not that he has any authority for in history, viz. the making Brutus find himself, after the death of the dictator, to be his natural son. How far such an addition to, or deviation from, recorded facts is warrantable, or comes within the limits of the *Licentia Poetica*, we have neither room nor inclination to enter into a discussion of in this place.

The Roman Sacrifice. Tr. by William Shirley. Acted at Drury-Lane, 1776. Not printed. This Piece was performed only four nights, and was very coldly received.

The Roman Victim. Tra. by William Shirley. This Play is promised in the collection of the author's dramatic works. It appears to have been refused both by Mr. Garrick and Mr. Harris.

The Roman Virgin ; or, Unjust Judge. Trag. by Thomas Betterton. Acted at

at the Duke's Theatre, 4to. 1679. This is only an alteration of Webster's *Appius and Virginia*.

The Romance of an Hour. Com. of two acts, by Hugh Kelly, performed at Covent-Garden, 8vo. 1774. This little Comedy was acted with success.

Rome Excis'd. A Tragi-comi Ballad Opera, 8vo. 1733. This little Piece is entirely political, and was never intended for the stage.

Rome Preserv'd. Trag. translated from Voltaire, 8vo. 1760.

Rome's Follies ; or, The Amorous Fryars. Com by N. N. 4to. 1681.

Romeo and Juliet. Trag. by W. Shakspeare. The complete one, as acted at the Globe, 4vo. 1609. The fable of this now favourite play is built on a real tragedy that happened about the beginning of the fourteenth century. The story, with all its circumstances, is given us by Bandello, in one of his novels, vol. II. Nov. 9, and also by Girolamo de la Corte, in his History of Verona. The scene, in the beginning of the fifth act, is at Mantua ; through all the rest of the piece in or near Verona. As we have mentioned before that this is at present a very favourite Play, it will be

necessary to take notice what various alterations it has gone through from time to time, and in what form it at present appears, which is considerably different from that in which it was originally written. The tragedy in itself has very striking beauties, yet on the whole is far from being this great author's master-piece. An amasing redundance of fancy shines through the whole diction of the love scenes ; yet the overflowings of that fancy in some places rather runs into puerility, and the frequent intervention of rhymes, which appears in the original play, and which seems a kind of wantonness in the author, certainly abates of that verisimilitude to natural conversation which ought ever to be maintained in dramatic dialogue, especially where the scene and action fall under the circumstance of domestic life. The characters are some of them very highly painted, particularly those of the two lovers, which, perhaps, possess more of the romantic, giddy, and irresistible passion of love, when it makes its first attack on very young hearts, than all the labours of an hundred poets since, was all the essence of their love scenes to be collected into one, could possibly convey

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vey an idea of. Mercutio, too, is a character so boldly touched, and so truly spirited, that it has been a surmise of some of the critics, that Shakspeare put him to death in the third act, from a consciousness that it would even exceed the extent of his own powers to support the character through the two last acts, equal to the sample he had given of it in the three former ones. The catastrophe is affecting, and even as it stands in the original is sufficiently dramatic. “ This play, says Dr. Johnson, is one of the most pleasing of our author’s performances. The scenes are busy and various, the incidents numerous and important, the catastrophe irresistibly affecting, and the process of the action carried on with such probability, at least with such congruity to popular opinion, as tragedy requires. Here is one of the few attempts to exhibit the conversation of gentlemen, to represent the airy sprightliness of juvenile elegance. Mr. Dryden mentions a tradition, which might easily reach his time, of a declaration made by Shakspeare, that *he was obliged to kill Mercutio in the third act, lest he should have been killed by him.* Yet he thinks

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him *no such formidable person, but that he might have lived through the Play and died in his bed,* without danger to a poet. Dryden well knew, had he been in quest of truth, that, in a pointed sentence, more regard is commonly had to the words than the thought, and that it is very seldom to be rigorously understood. Mercutio’s wit, gaiety, and courage, will always procure him friends that wish him a longer life; but his death is not precipitated, he has lived out the time allotted him in the construction of the play; nor do we doubt the ability of Shakspeare to have continued his existence, though some of his sallies are perhaps out of the reach of Dryden, whose genius was not very fertile of merriment, nor ductile to humour, but acute, argumentative, comprehensive, and sublime. The Nurse is one of the characters in which the author delighted: he has, with great subtilty of distinction, drawn her at once loquacious and secret, obsequious and insolent, trusty and dishonest. His comic scenes are happily wrought, but his pathetic strains are always polluted with some unexpected depravations. His persons,

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persons, however distressed, have a conceit left them in misery, a miserable conceit."

Romeo and Juliet. By Ja. Howard, Esquire, who, as Downes, in his *Roscius Anglicanus*, page 22, tells us, altered his tragedy into a tragi-comedy, preserving both Romeo and Juliet alive; so that, when the play was revived in Sir William Davenant's company, it was played alternately, viz. tragical one day, and tragi-comical another, for several days together. This alteration hath never been printed.

Romeo and Juliet. A Tr. revised and altered from Shakspeare, by Mr. Theo. Cibber; first revived (in September, 1744) at the Theatre in the Haymarket; afterwards acted at Drury-Lane, 8vo. no date [1748]. Subjoined to this is a serio-comic apology for part of the life of the author. Very considerable alterations and additions were made in this edition; but these agree so ill with the remainder written by Shakspeare, that it is impossible to read them with any degree of satisfaction.

Romeo and Juliet. A Tr. Acted at Drury-Lane, 12mo. 1751. The third of these alterations, which is now universally and repeatedly

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performed in all the British Theatres, is the work of Mr. Garrick, whose perfect acquaintance with the properties of effect, and unquestionable judgment as to what will please an audience, have shewn themselves very conspicuously in this piece. For, without doing much more than restoring Shakspeare to himself, and the story to the novel from which it was originally borrowed, he has rendered the whole more uniform, and worked up the catastrophe to a greater degree of distress than it held in the original; as Juliet's awaking before Romeo's death, and the transports of the latter, on seeing her revive, overcoming even the very remembrance of the very late act of desperation he had committed, give scope for that sudden transition from rapture to despair, which makes the recollection, that he *must* die, infinitely more affecting, and the distress of Juliet, as well as his own, much deeper than it is possible to be in Shakspeare's play, where she does not awake till after the poison has taken its full effect in the death of Romeo. There is one alteration, however, in this piece, which, we must confess, does not appear to

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to us altogether necessary, viz. the introducing Romeo from the beginning as in love with Juliet, whereas Shakspeare seems to have intended, by making him at first enamoured with another (Rosalind), to point out his misfortunes in the consequence of one passion, as a piece of poetical justice for his inconstancy and falsehood in regard to a prior attachment, as Juliet's in some measure are for her breach of filial obedience, and her rashness in the indulgence of a passion, so opposite to the natural interests and connections of her family. Besides these, two other managers, viz. Mr. Sheridan of the Dublin, and Mr. Lee of the Edinburgh Theatre, have each, for the use of their respective companies, made some supposed amendments in this play; but, as neither of them have appeared in print, we can give no farther account of them: nor of a third alteration by Mr. Marsh, which he has likewise had the prudence to conceal from the public.

Romeo and Juliet. Com. written originally in Spanish, by that celebrated dramatic poet Lopez de Vega, 8vo. 1770.

Romulus. Trag. by H. Johnson, from the French

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of Monsieur De La Motte, 8vo. 1721.

Romulus and Hersilia; or, *The Sabine War.* Trag. Anon. Acted at the Duke's Theatre, 4to. 1683. This is a very good play.

Romulus and Hersilia. Tr. by Dr. Ralph Schomberg. Never printed.

Rosamond. Opera, by Joseph Addison, 4to. 1707. The plot of this little Piece is taken from the English History in the reign of Henry II. and it is observed that it exceeds, in the beauty of the diction, any English performance of the kind. It was, however, very ill set to music, by which means the success it met with fell far short of what its merit might justly have laid a claim to. In the year 1767 it was entirely new set by Dr. Arnold, and performed at Covent-Garden, 8vo. The scene is laid in Woodstock Park. Dr. Johnson observes, that the opera of Rosamond, though it is seldom mentioned, is one of the first of Addison's compositions. The subject is well chosen, the fiction is pleasing, and the praise of Marlborough, for which the scene gives opportunity, is, what perhaps every human excellence must be, the product of good luck improved by genius. The thoughts are some-

sometimes great, and sometimes tender; the versification is easy and gay. There is is doubtless some advantage in the shortness of the lines, which there is little temptation to load with expletive epithets. The dialogue seems commonly better than the songs. The two comic characters of Sir Trusty and Grideline, though of no great value, are yet such as the poet intended. Sir Trusty's account of the death of Rosamond is, we think, too grossly absurd. The whole drama is airy and elegant; engaging in its process, and pleasing in its conclusion.

The Rose. Comic Opera, in two acts, performed at Drury-Lane. 8vo. 1773. The music by Dr. Arne, who is supposed to have been the author of the words also. It was represented only one night.

Rose and Colin. Comic Opera, by Charles Dibdin. Acted at Covent-Garden, 8vo. 1778.

Refina. A Musical Piece of two Acts, by Mrs. Brook. Acted at Covent-Garden Theatre, 1783, and very well received.

Retheric O'Connor, King of Connaught; or, The Distress'd Princess. Trag. by Charles Shadwell, 12mo. 1720.

The Rover; or, The Ba-

nish'd Cavaliers. Com. in two parts, by Mrs. Aphra Behn. Acted at the Duke's Theatre, 4to. 1677. These two comedies are both of them very entertaining, and contain much business, bustle, and intrigue, supported with an infinite deal of sprightliness. The basis of them both, however, may be found on a perusal of Killigrew's *Don Thomaso*; or, *The Wanderer*. The scene of the first part is laid in Naples during the time of the Carnival, which is the high season for gallantry; and that of the second at Madrid.

The Rover; or, Happiness at Last. A Dramatic Pastoral, designed for the Theatre, but never acted, by Sam. Boyce, 4to. 1752.

The Round Heads; or, The Good Old Cause. Com. by Mrs. Behn. Acted at the Duke's Theatre, 4to. 1682. Great part, both of the plot and language of this play, is borrowed from Tatham's Comedy, called *The Rump*.

The Rout. Farce of two acts. Acted at Drury-Lane, 8vo. 1758. This very insignificant little piece made its first appearance for the benefit of the Marine Society, and was said to be written by a Person of Quality, and presented to that charity, without the least view to private emolument.

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In some little time afterwards, however, this boasted person of distinction, turned out to be no other than the *illustrious* Dr. Hill.

The Royal Captives. Tr. Acted at the Haymarket, 8vo. 1729. This Play met with no success in the representation.

The Royal Convert. Tr. by N. Rowe, 4to. 1707. This Play, though not so often acted as some others of this author's pieces, is far from falling short of any one of them in point of merit. The scene of it is laid in the kingdom of Kent, and the fable supposed to be in the time of Hengist, and about twenty years after the first invasion of Britain by the Saxons. The characters of Rodogune and Ethelinda are very finely contrasted, as are also those of Hengist and Aribert; the incidents are interesting; the language occasionally spirited and tender, yet every where poetical; and the catastrophe affecting and truly dramatic. Nor do we know any reason why it should not be as great a favourite as either *Jane Shore* or the *Fair Penitent*, unless that its being founded on a religious plan renders it less agreeable to the general taste of an audience, than those stories where love is in some measure the basis of

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the distress. It was acted at the Queen's Theatre in the Haymarket, and with but small success, if we may judge from the motto to it, *Laudatur & alget*. Doctor Johnson observes, that the fable of this play is drawn from an obscure and barbarous age, to which fictions are most easily and properly adapted; for when objects are imperfectly seen, they easily take forms from imagination. The scene lies among our ancestors in our own country, and therefore very easily catches attention. Rodogune is a personage truly tragical, of high spirit, and violent passions, great with tempestuous dignity, and wicked with a soul that would have been heroic if it had been virtuous. Rowe does not always remember what his characters require. In *Tamerlane* there is some ridiculous mention of the God of Love; and Rodogune, a savage Saxon, talks of Venus, and the eagle that bears the thunder of Jupiter. This play discovers its own date, by a prediction of the *Union*, in imitation of Cranmer's prophetic promises to *Henry the Eighth*. The anticipated blessings of Union are not very naturally introduced, nor very happily expressed.

The Royal Cuckold; or, Great

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Great Bastard. Tragi-Com. 4to. 1693. This was never acted.

The Royal Flight; or, The Conquest of Ireland. A Farce, 4to. 1690.

The Royalist. Com. by Thomas Durfey. Acted at the Duke's Theatre, 4to. 1682. This Play met with good success, but, like most of our author's pieces, is collected from novels.

The Royal King and the Loyal Subject. Tragi-Com. by Thomas Heywood, 4to. 1637. This Play was acted with great applause. The plot very much resembles, and is probably borrowed from, Fletcher's *Loyal Subject*.

The Royal Marriage. A Ballad Opera, of three acts. Anonym. 8vo. 1736. This piece was never performed, but written in compliment to the marriage between his late Royal Highness Frederick Prince of Wales, and the Princess Augusta, of Saxegotha, the late Princess-Dowager of Wales.

The Royal Martyr; or, King Charles the First, by Alexander Fyfe, 4to. 1709.

This play was never acted.

The Royal Masque, presented at Hampton-Court on the 8th of January, 1604. Anonymous. 4to. 1604.

The Royal Master. Tragi-Com. by James Shirley, 4to. 1638. This play was acted at the Theatre in Dub-

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lin, and before the Lord Lieutenant at the Castle.

The Royal Merchant; or, The Beggar's Bush. Com. 4to. 1706. by H. N. (probably Henry Norris the Comedian). This Play is only an alteration from Beaumont and Fletcher's *Beggar's Bush*, and in this altered form has been frequently performed.

The Royal Merchant. Op. by Thomas Hull, founded on Beaumont and Fletcher. Acted at Covent-Garden, 8vo. 1768.

The Royal Mischief. Tr. by Mrs. De la Riviere Manley. Acted by his Majesty's servants, 4to. 1696. The plot, as the authoress herself informs us in her preface, is taken from a story in Sir John Chardin's Travels; but she has improved the catastrophe, by punishing the criminal characters for their illicit amours, whereas in the original tale they are suffered to escape. The allegories in it are just, the metaphors beautiful, and the Aristotelian rules of the drama strictly adhered to.

The Royal Shepherd. Op. by Richard Rolt. Acted at Drury-Lane, 8vo. 1764. Taken from Matalatio. It met with no success.

The Royal Shepherdess. Tragi-Com. by Thomas Shadwell. Acted at the Duke

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Duke of York's Theatre, 4to. 1669. This play is not Shadwell's own, being, as he himself acknowledges, in his epistle to the reader, taken from a comedy written by M. Fountain, called *The Rewards of Virtue*. It met, however, with considerable applause. The scene lies in Arcadia.

The Royal Shepherds. Pastoral, of three acts, by Josias Cunningham, 8vo. 1765.

The Royal Slave. Tragi-Com. by Wm. Cartwright, 4to. 1639. The first representation of this play was by the students of Christ-church in Oxford, before King Charles I. and his Queen, on the 30th of Aug. 1636. And it is very remarkable, that Dr. Busby (afterwards the very celebrated master of Westminster-school), who acted a principal part in it, signalized himself so greatly, and the play gave on the whole such general satisfaction to their Majesties and the Court, and that not only for the nobleness of style in the piece itself, and the ready address and graceful carriage of the performers, but also for the pomp of the scenery, the richness of the habits, and the excellency of the songs, which were set by that admirable composer Mr. Henry Lawes, that it was universally acknowledg-

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ed to exceed every thing of that nature that had been seen before. The Queen in particular, was so extremely delighted with it, that her curiosity was excited to see her own servants, whose profession it was, represent the same piece, in order to be able, from comparison, to form a just idea of the real merit of the performance she had already been witness to. For which purpose she sent for the scenes and habits to Hampton-Court, and commanded her own regular actors to represent the same, when, by general consent of every one present, the judgement was given in favour of the literary performers, though nothing was wanting on the side of the author, to inform the actors as well as the scholars, in what belonged to the action and delivery of each part; nor can it be imagined that there was any deficiency in point of execution in the former, since so much of their reputation must have been dependent on their shewing a superiority on that occasion. The prologues and epilogues, written for both these representations, are printed with the play.

The Royal Suppliants. T. by Doctor Delap. Acted at Drury-Lane, 8vo. 1781. This

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'This nine-nights' play is taken from the *Heraclidæ* of Euripides.

The Royal Voyage; or, *The Irish Expedition*. Trag-Com. Acted in the years 1689 and 1690, 4to. 1690. It was never acted.

Rudens. Com. translated from Plautus, by Lawrence Echard, 1694.

Rule a Wife and have a Wife. Comedy, by John Fletcher. Acted by his Majesty's servants, 4to. 1640. This is a very pleasing play, and is frequently acted at this time. The plot of Leon's feigned simplicity, in order to gain Margaretta for a wife, and his immediate return to the exertion of a spirited behaviour for the controul of her, create an agreeable surprize, and are truly dramatical. The characters of Estifania and the Copper Captain are also well drawn and lively supported. In a word, this play, though not perfectly regular, may undoubtedly stand in a rank of merit superior to much the greatest part of those which are daily presented on our stage, and that with repeated tokens of approbation.

The Rump; or, *The Mirror of the late Times*. Com. by John Tatham. Acted at Dorset-Court, 4to. 1660. This piece was written soon

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after the Restoration; and the author, being a steady Royalist, has endeavoured to paint the Puritans in the strongest and most contemptible colours.

"The famous Tragedie of the Life and Death of *Mrs. Rump*. Shewing how she was brought to bed of a monster, with her terrible pangs, bitter teeming, hard labour, and lamentable travell, from Portsmouth to Westminster, and the great misery she hath endured by her ugly, deformed, ill-shapen, base-begotten brat, or imp of reformation, and the great care and wonderful pains taken by Mr. London Midwife, Mrs. Haslerigg, Nurse Gossip Vaine, Gossip Scot, and her man Litesum, Gossip Walton, Gossip Martin, Gossip Nevil, Gossip Lenthal, secluded Gossip's Apprentices. Together with the exceeding great fright she took at a free parliament: and the fatal end of that grand tyrant O. C. the father of all murthers, rebellions, treasons, and treacheries, committed since the year 1648. As it was presented on a burning stage, at Westminster, the 29th of May 1660." This long title is prefixed to a trifling piece of eight pages, which is entirely political, and of no value.

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The Runaway. Com. by Mrs. Cowley. Acted at Drury-Lane, 8vo. 1776. This piece is supposed to have received some touches from the pen of Mr. Gar-

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T*HE Sacrifice.* Tr. by Sir Francis Fane, 4to. 1686. This play was never acted, the author having long before devoted himself to a country life, and wanting patience to attend the leisure of the stage.

The Sacrifice; or, Cupid's Vagaries. Masque, by Benjamin Victor. Never acted, 8vo. 1776.

The Sad One. Tra. by Sir John Suckling, 8vo. 1646. This play was never acted, having been left by the author unfinished. In short, it is rather a sketch or skeleton of a play, than an entire piece; for though it consists of five acts, and seems to have somewhat of a catastrophe, yet none of those acts are of more than half the usual length; nor is the subject of any one scene so much extended on, as it is apparent it was the author's intention to have done. The scene lies in Sicily.

The Sad Shepherd; or, A Tale of Robin Hood. A Pastoral, by Ben Jonson, fol.

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rick, to which gentleman the authoress acknowledges her obligations in a Dedication. It was performed with a considerable degree of success.

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1640. This piece is printed among this writer's works, but was never acted, as it was left imperfect by him at his death, only two acts and part of a third being finished. The scene is in Sherwood, consisting of a landscape, of a forest, hills, valleys, cottages, a castle, a river, pastures, herds, flocks—all full of country simplicity. Robin Hood's bower, his well, the Witch's *Dimble*, the Swine'ard's *Oak*, and the Hermit's *Cell*.

The Sailor's Farewell; or, The Guinea Outfit. Com. of three acts, by Thomas Boulton, 12mo. 1768.

The Sailor's Opera; or, A Trip to Jamaica, 12mo. 1745.

Saint Cicily; or, The Converted Twins. A Christian Tragedy, by E. M. 4to. 1676.

Saint Helena; or, The Isle of Love. Musical Entertainment, by Capt. Edward Thompson. Acted at Richmond, and once at Drury-Lane, 1776. Not printed.

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Saint Patrick for Ireland. Historical Play, by James Shirley, 4to. 1640. The play is now in print, and common to be met with in Ireland, it having been republished there about thirty years ago, by Mr. Chetwood.

Saint Patrick's Day ; or, The Scheming Lieutenant. F. by Richard Brinsley Sheridan, Esq. Acted at Covent-Garden, May 2, 1775. Not printed. This piece was originally represented at the benefit of Mr. Clinch, who seems to have been favoured with it in consequence of his performance of the Irishman in Mr. Sheridan's play of *The Rivals*.

Salmacida Spolia. Masq. Anonym. 4to. 1639. This Masque, though printed without any author's name to it, ought to be arranged among the works of Sir William Davenant, since whatever was either spoken or sung in it was written by that gentleman. It was presented by the King and Queen's Majesties at Whitehall on Tuesday the 21st of January 1639. The scenes and machines, with their descriptions and ornaments, were invented by Inigo Jones, and the music composed by Mr. Lewis Richard.

The Salopian Squire ; or,

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The Joyous Miller. A Dramatic Tale, by E. Dower, 8vo. 1739.

Sampson Agonistes. Dramatic Poem, by John Milton, 8vo. 1670. This piece is written in imitation of the Greek tragic poets, more particularly Æschylus. The measure is not regular, being composed of every kind indiscriminately blended. The speaking scenes are relieved and explained by *choruses*, and all the regular constraint of division into acts and scenes is totally avoided, the poem having never been intended by the author for the stage, who strongly laboured to render it admirable for the closet. So noble, so just, so elegant, so poetical is the diction of it, that the great Mr. Dryden, whose imagination might be supposed to be equal to that of any man, has transferred many thoughts of this piece into his tragedy of *Aureng-zebe*. The foundation of the story is in holy writ, see Judges, ch. xiii. and the scene is laid at or near the gates of Gaza. We remember to have seen in the possession of a gentleman in Dublin (one Mr. Dixon) an alteration of this poem, said by himself to be his own, so as to render it fit for the stage ; and the same gentleman also shew-
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ed a bill for the intended performance (which was, through some dispute among the proprietors of the theatre, entirely laid aside) in which, from the number of characters, and the apparent strength to support them, it appeared to have been cast to the greatest advantage possible, every performer of importance, whether actor, singer, or dancer, having somewhat allotted to them towards the illustration of it. This representation, if we mistake not, was intended for the year 1741-2.

Sancho at Court; or, The Mock Governor. An Opera Com. by James Ayres, 8vo. 1742. The title of this piece sufficiently points out the plan of it.

Sapho and Phao. Com. by John Lyly, 4to. 1584. This old play was first presented before Queen Elizabeth on a Shrove-Tuesday, and afterwards at the Black-Fryars Theatre. The plot is taken from one of Ovid's Epistles.

Satyromastix; or, The Untrussing of the humorous Poet. Acted publicly by the Lord Chamberlain's servants, and privately by the children of Paul's, 4to. 1602. By Thomas Dekker.

The Savage; or, The Force of Nature, 8vo. 1736.

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This piece, which was never acted, is inserted by the author of *The British Theatre* among the writings of Mr. James Miller.

Saul. Trag. by Aaron Hill. Of this intended tragedy the author finished no more than one act, which is to be found in the last volume of his works published in two volumes, 8vo.

King Saul. Trag. written by a deceased person of honour, and now made public at the request of several men of quality, who have highly approved of it, 4to. 1703. This play is dedicated by the publisher Henry Playford, to the Countess of Burlington, who is therein said to be related to the noble person who was supposed to be the author of it. We know not on what foundation, but this play has been ascribed to Dr. Trapp.

Saul and Jonathan. Tr. by Edward Crane, of Manchester, 8vo. 1761.

Sawney the Scot; or, The Taming of the Shrew. Com. by John Lacy. Acted at Drury-Lane, 4to. 1698. This is only an alteration, without much amendment, of Shakspeare's comedy of the last-mentioned title. It met, however, with very good success.

Scanderbeg. Trag. by William Havard, 8vo. 1733.

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This play is founded on the same plan with Lillo's *Christian Hero*, being built on the life of the famous George Castriot, king of Epirus, who, on account of his illustrious actions, which in great measure resembled those of Alexander the Great, had the title of Scanderbeg (or Lord Alexander) universally allowed to him. It was acted at the Theatre in Goodman's-Fields, but with no very good success.

Scanderbeg; or, *Love and Liberty*. By Thomas Whincop, 8vo. 1747. This tragedy was never acted, but was published by subscription after the author's death, for the benefit of the widow.

Scaramouch, a Philosopher, Harlequin, a School-Boy, Bravo, Merchant, and Magician. Com. by Edward Ravenscroft. Acted at the Theatre Royal, 4to. 1677. This comedy consists of the compounded plots of three plays of Moliere, viz. *The Marriage Forcé*; *The Bourgeois Gentilhomme*; and *The Fourberies de Scapin*.

The Schemers; or, *The City Match*. Com. Acted at Drury-Lane, 8vo. 1755. This is Jasper Main's *City Match* altered, and was both acted and printed for the benefit of the Lock-Hospital. The alterer is said to

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have been Wm. Bromfield, Esq.

The Scholar. Com. by Richard Lovelace. Acted at Gloucester-hall and Salisbury-Court. Not printed.

The School for Arrogance. Com. by Mr. Marshall. Acted at Covent-Garden, 1791, and favourably received.

The School-Boy; or, *The Comical Rivals*. A Com. Acted at Drury-Lane, 4to. 1707. This comedy is little more than the plot of Major Rakish and his son, and the Widow Manlove in *Woman's Wit*; or, *The Lady in Fashion*, a comedy written by the same author, taken *verbatim*, and thrown by itself into the form of a farce, under which appearance it had better success than the entire comedy, and is now frequently performed; whereas the other has been long thrown entirely aside. The characters of Young Rakish and the Major are themselves in great measure to be considered as copies, as any one may be convinced who will carefully examine Carlisle's *Fortune Hunters*, the character of Daredevil in Otway's *Soldiers Fortune*, and those of Sir Thomas Revel and his son in

in Mountford's *Greenwich Park*.

The School for Action. Com. by Sir Richard Steel, left unfinished by him at his death.

The School for Eloquence. Interlude by Mrs. Cowley. Acted at Drury-Lane, 1780 for Mr. Brereton's benefit. Not printed.

The School for Fathers. Comic Opera, by Isaac Bickerstaffe. Acted at Drury-Lane, 8vo. 1770. This is only *Lionel and Clarissa*, with some slight alterations.

The School for Guardians. Com. by Arthur Murphy, Esq. Acted at Covent-Garden, 8vo. 1767. This comedy lingered on the stage for six nights, and then was laid aside.

A School for Husbands. Com. by J. Ozell.

The School for Lovers. Com. by Wm. Whitehead. Acted at Drury-Lane, 8vo. 1762. This is the last dramatic work but one of that laureat, and his first attempt in the walks of comedy. In an advertisement prefixed to it, he acknowledges it to have received its first foundation in a dramatic piece written, but not intended for the stage, by M. de Fontenelle, to whose memory he dedicates this piece, subscribing himself

a *Lover of Simplicity*. What species of *Drama*, however, it ought to be classed in, is somewhat difficult to determine, since, though it is styled a comedy, the risible faculties have much less opportunity of exertion than the tender feelings of the heart, and the catastrophe, though happy in the main, and suitable to poetical justice, is not completely so, since two amiable characters are left, the one entirely unprovided for, and the other in a situation far from agreeable, viz. that of only being witness to a degree of happiness in the possession of others, which, with respect to herself, she must imagine out of reach, or at least deferred for a considerable period of time. Those who are acquainted with the play will readily conceive, that the characters we mean are Bellmour and Araminta; and as to Modely, though he has, through the course of the piece, appeared to have foibles, yet, as they have not arisen from any badness of heart, and that the open sincerity of his repentance is too apparent to every auditor, not to render him deserving of a restoration to esteem, the author might perhaps have waved some little of his punishment, and restored his

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Araminta also to his arms. What the author, however, seems to have principally aimed at, viz. delicacy, sentiment, and the consequence of instruction in the conduct of a generous and well-placed passion, he has undoubtedly most eminently succeeded in. His Celia and Sir John Dorilant, and more especially the latter, are characters most perfectly amiable and worthy of imitation; and to remove at once the great cavil of the critics, who seemed, with respect to this piece, to be at a loss where to fix a censure, if a dramatic piece has those essential good qualities of affording at once a sensibility to the heart, a lesson to the understanding, and an agreeable amusement to the senses, of what importance is it to look back to what title the author has thought proper to give it?

The School for Rakes. C. by Mrs. Elizabeth Griffiths, Acted at Drury-Lane, 8vo. 1769. This play was performed with considerable success.

The School for Scandal. Com. by Richard Brinsley Sheridan, Esq. Acted at Drury-Lane, 1776. Any attempt to be particular in the praise of this comedy, would be at once difficult

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and unnecessary. No piece ever equalled it in success on the stage, and very few are superior to it in point of intrinsic merit. The policy of our earliest theatres being at present revived, *The School for Scandal* is still unprinted, and therefore escapes that minuteness of criticism of which in our idea it has no reason to be afraid.

The School for Scandal scandalized. Interlude. Acted at Mr. Lewis's benefit at Covent-Garden, March 1780. Not printed.

The School for Vanity. A Com. by Mr. Pratt. Acted at Drury-Lane, 1783. The laudable design of this comedy is to expose to public ridicule the very troublesome and often dangerous vice of personal vanity in men and women.

The School for Widows. Com. Acted at Covent-Garden, 1789. We apprehend few widows will attend to the lessons here given.

School for Women. Com. by J. Ozell. This is a translation of Moliere's *Ecole des Femmes*. As is also

The School for Women criticized, of a little piece called the *Critique de l'Ecole des Femmes*, written likewise by Moliere, and englished by the same gentleman.

Neither

Neither of these pieces was ever intended for the English stage in their present form, being only translations calculated for the acquiring an acquaintance with that celebrated French poet in the closet.

The School for Wives. C. by Hugh Kelly. Acted at Drury-Lane, 8vo. 1774. The hard treatment Mr. Kelly's comedy of *A Word to the Wife* met with from the public, induced him to produce the present in the name of Mr. Addington. He asserts, that it is unborrowed from any other writer. The success of it was fully equal to its merit.

The School of Compliment. Com. by James Shirley. Acted at the private house Drury-Lane, 4to. 1631. The author, in a prologue, declares this to be the *First Fruits of his Muses*, and that *he meant not to swear himself a Factor to the Scene.* Yet the success the first attempt met with probably induced him to change this intention, and devote himself a very industrious one, as the multitude of plays he afterwards wrote sufficiently evince him to have been.

School Play. An Interlude. Anonym. 8vo. 1664. This little piece, which consists of only five scenes, was

prepared for, and performed in, a private grammar school in Middlesex in the year 1663.

Scipio Africanus. Trag. by Charles Beckingham, 12mo. 1718. This play was acted at the Theatre in Lincoln's-Inn-Fields with considerable success, and deservedly. For though the author was not above nineteen years of age when he wrote it, yet he has been happy in his diction, proper in his expressions, and just in his sentiments. His plot is founded on historical facts, and those such as are well suited to form the subject of a dramatic piece. His action is uniform and entire, his episodes judicious, his characters well drawn, and his unities perfectly deserved. So that, on the whole, it may certainly be pronounced an excellent tragedy, conformable to the rules of the drama and the precepts of modern criticism.

The Scribler. C. 12mo. 1751. Printed at Dublin, but it does not appear to have been acted.

The Scornful Lady. Com. by Beaumont and Fletcher. Acted at Black-Fryars, 4to. 1606. This play was esteemed an exceeding good one and even within very

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late years has been performed with great applause.

The Scots Figaries; or, A Knot of Knaves. Com. by J. Tateham, 4to. 1652. This play is great part of it written in the Scotch dialect, and the author, who had the highest detestation for the Scots, has drawn the characters of them and of the *Puritans* in this piece in very contemptible as well as hateful colours.

The Scottish Politic Presbyterian slain by an English Independent; or, The independent's Victory over the Presbyterian Party, &c. Tragi-Com. Anonym. 4to. 1647. This is one among the numerous farcical pieces, which the disturbances and heartburnings both in church and state of that unhappy period gave birth to.

The Scowrers. Com. by Thomas Shadwell. Acted by their Majesties servants, 4to. 1691. This play contains a great deal of low humour; yet, although Langbaine entirely acquits our author of plagiarism with respect to it, the character of Eugenia seems to be pretty closely copied from Harriot, in Sir George Etherege's *Man of Mode*.

The Sea Voyage. Com. by Beaumont and Fletcher, fol. 1647. The design of

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this play is borrowed from Shakspeare's *Tempest*.

The Search after Happiness. Pastoral Drama, by Miss Hannah Moore, 8vo. 1773. This Pastoral was composed by the authoress at the age of eighteen years, and recited by a party of young ladies, for whose use it was originally written.

Sebastian. Trag. by G. P. Tooley, 8vo. 1772.

Second Thoughts are Best. Com. by Mrs. Cowley. See *The World as it goes*.

Second Thought is Best. Com. Opera, by J. Hough, Esq. Acted at Drury-Lane, March 30, 1778, at Miss Younge's benefit.

The Secret Expedition. Farce, of two acts, 8vo. 1757.

Secret Love; or, The Maiden Queen. Tragi-Com. by J. Dryden. Acted at the Theatre Royal, 4to. 1668. The plot of the serious part of this play is founded on a novel, called the History of Cleobuline, Queen of Corinth.

The Secret Plot. Trag. of three acts. Written by Rupert Green, Dec. 30, 1776, aged eight years and eleven months, 12mo. 1777. The printing of this piece is one of the foolish instances of parental vanity, which nothing can justify or excuse.

Seduction.

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Seduction. Com. by Mr. Holcroft. Acted at Drury-Lane, 1787. It is a well-written Comedy, and was acted with much applause.

Seeing is Believing. A Dramatic Proverb, by Mr. Joddrell. Acted at the Haymarket, 1783. This piece, on its representation, created laughter in despite of common sense.

Sejanus. Tra. by Fran. Gentleman, 8vo. 1752. This tragedy never made its appearance on either of the London theatres; but it was acted at Bath with some degree of applause.

Sejanus his Fall. Trag. by Ben Jonson, 4to. 1605. This play was first acted in 1603, and is ushered into the world by no less than nine copies of commendatory verses. It has indeed great merit. The plot is founded on history, the story being to be seen in the Annals of Tacitus, and Suetonius's Life of Tiberius. The author has displayed great learning, and made an advantageous use of his acquaintance with the antients; yet fearful, as it should seem by the preface, of being taxed by the critics with a plagiarism which he thought himself by no means entitled to be ashamed of, he has pointed out all his quotations and authorities.

The Self Rival. Com.

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by Mrs. Mary Davys. This piece was never acted, but was intended for the Theatre Royal in Drury-Lane.

The First Part of the Tragicall Raigne of *Selimus*, sometime Emperour of the Turkes, and grandfather to him that now reigneth. Wherein is shewn how he most unnaturally raised warres against his owne father Bajazet, and prevailing therein, in the end caused him to be poisoned; also with the murdering of his two brethren Corcutus and Acomat. Acted by the Queen's players, 4to. 1594.

Selima and Azor. Dram. Romance. Acted at Drury-Lane, 1776. The songs only printed in 8vo. A pompous nothing, pilfered from the French, and said to be the work of Sir G. Collier.

Selindra. Tragi-Com. by Sir William Killegrew, 8vo. 1664. fol. 1666.

Semele. An Opera, by W. Congreve. This short piece was performed and printed in 4to. 1707.

Semiramis. Tr. translated from Voltaire, 8vo. 1760.

Semiramis. Tr. translated from Voltaire, and printed in Dr. Franklin's edition of that author.

Semiramis. Tra. by G. Edward Ayscough. Acted at Drury-Lane. 8vo. 1776.
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The present tragedy, as written by Voltaire, has a considerable degree of dramatic merit, which is all evaporated through the wretchedness of this translation from a translation, and by injudicious changes in the conduct of the fable. The ghost of Ninus, on his first appearance at Paris, was by no means treated with such civility as might have been expected to be shewn by a polite nation to so great a stranger on their stage. The phantom indeed, contrary to the rule his predecessors had consented to observe, bolted out at noonday, and in the midst of all the assembled Satraps of the realm. Captain Ayscough, however, obliged him to entertain his widow and his son with only a private exhibition. In this scene, the figure and post of the Assyrian monarch exactly resembled those of an old Chelsea pensioner employed to watch a churchyard, and bursting from a sentry-box to catch the persons who came to steal bodies for the surgeons. The Captain's play, in short, like himself and other parasites of the late Lord Lyttelton, was every way contemptible; though it is plain that he though differently, as he appeared,

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during the first night of its representation, in various parts of the house, thrusting out his head to engage the attention and receive the homage of the spectators. The theatre on this occasion was filled with his brother officers, who were all so sick of their duty under him, that they never returned to it a second time. Our author therefore gained only a few pounds by all his three benefits, being obliged to employ the profits of one to make up deficiencies in the other two, when there was not money enough in the house to defray his night expences. This fool of fashion has done yet more extensive mischief; having made the story of Ninus and Semiramis so disgusting, that should it be undertaken by a more skilful hand, it would fail, for some years at least, in its power to attract an audience.

Separate Maintenance.
Com. by George Colman, Esq. Acted at the Haymarket, 1779. The characters of genteel life are not sufficiently distinct from each other to afford much entertainment to an English audience. For this reason, we think this performance not the most pleasing of Mr. Colman's Dramatic works.

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Of the Sepulture and Resurrection. Two Comedies, by Bishop Bale. These two pieces stand on the list this right reverend father has given us of his own writings, and which is all the information we have concerning them.

The Sequel of Henry the Fourth, with the Humours of Sir John Falstaffe and Justice Shallow, altered from Shakspeare, by Mr. Betterton. Acted at Drury-Lane, 8vo. 1719.

A Sequel to the Opera of Flora. Acted at Lincoln's-Inn-Fields, 8vo. 1732.

The Seraglio. A Comic Opera, by Capt. Edward Thompson. Acted at Covent-Garden, 8vo. 1776. This writer, by sometimes flattering, and sometimes abusing managers, contrived to get two or three of his pieces on the stage. The present one, like the rest, was commended only by its author in the news-papers.

Sertorius. Tra. by John Bancroft. Acted at the Theatre Royal, 4to. 1679. The plot of this tragedy is founded on Plutarch's Life of Sertorius, Velleius Paterculus, Florus, and other historians. The scene lies in Lusitania, and the epilogue is written by Ravenscroft. The elder Corneille has a play on the same sub-

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ject, but Mr. Bancroft does not seem to have borrowed any thing from him.

Sejostris; or, Royalty in Disguise. Trag. by John Sturmy, 8vo. 1728. This play was acted with some success at the Theatre Royal in Lincoln's-Inn-Fields.

Sethona. Tra. by Alexander Dow. Acted at Drury-Lane, 8vo. 1774. This play may properly be styled a faggot of utter improbabilities, connected by a band of the strongest Northern fustian. Overawed by Scottish influence, Mr. Garrick prevailed on himself to receive it; but though his theatre was apparently full several times during its nine nights' run, it brought so little cash into his treasury, that he would not have lamented its earlier condemnation. It expired on the premises, but hardly left enough behind it to defray the expences of its funeral. *Sethona*, and its predecessor *Zingis*, exhibit striking instances of the national partiality with which Scotsmen labour for promotion of each other. Mr. Dow has been represented by persons who knew him well during his first residence in the East-Indies, as a man utterly unqualified for the production of any work of learning or fancy,
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either in prose or metre. At his return to England, however, he stood forward as the historian of Indostan, and then as the author of Zingis and the drama before us. These phænomena perhaps are to be solved by our recollection of his strict intimacy with two of his own countrymen, the one a translator, the other a dramatic poet. Though these gentlemen were candidates for literary fame, yet between them they contrived to transfer as much of it as would set up a needy brother in trade, and afford a degree of distinction and consequence sufficient to befriend in future his prospects of advancement.

The Seven Champions of Christendome. By J. Kirke, Acted at the Cockpit, and at the Bull in St. John's-street, 4to. 1638. The plot of this piece is taken from a well-known book in prose which bears the same title, and from Heylin's History of St. George. It is written in a mixed style, for which the author himself apologizes in his epistle dedicatory, by observing that the nature of the work being history, it consists of many parts, not walking in one direct path of comedy or tragedy, but having a larger field to trace, which should

yield more pleasure to the reader; novelty and variety being the only objects these our times are taken with. The tragedy may be too dull and solid, the comedy too sharp and bitter; but a well-mixed portion of either, doubtless, would make the sweetest harmony.

The Seven Chiefs against Thebes. Trag. translated from Æschylus, by R. Potter, 4to. 1777.

The Seven Deadly Sins. A play, by Richard Tarlton. This play was never printed.

Seventeen Hundred and Twenty; or, The Historic, Satiric, Tragi, Comic, Humours of Exchange-Alley. C. by Francis Hawling. Acted at Drury-Lane, 1723. Not printed.

Seventeen Hundred and Eighty-One. Farce, acted at Covent-Garden, 1781. Not printed.

The Several Affairs. C. by Thomas Meriton. This piece was never acted, nor ever appeared in print, but as the author himself informs us in the dedication to another play of his, called *The Wandering Lover*, was only reserved as a pocket companion for the amusement of his private friends. The stupidity of the title, however, affords a most contemptible idea of the

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the piece, and leaves us some reason to congratulate ourselves on the not having been in the number of Mr. Meriton's friends.

The Several Wits. Com. by the Dukes of Newcastle, fol. 1662.

Shakspeare's Jubilee. Masque, by G. S. Carey, 8vo. 1769.

The Sham Beggar. Com. in two acts. Acted at Dublin, 8vo. 1756.

The Sham Lawyer; or, The Lucky Extravagant. Com. by Dr. James Drake. As it was damnably acted at Drury-Lane, says the title-page, 4to. 1697. This play is mostly borrowed from two comedies of Beaumont and Fletcher, viz. *The Spanish Curate*, and *Wit without Money*.

The Sham Prince; or, News from Nassau. Com. by Charles Shadwell, 12mo. 1720. This play was written in five days, and acted in Dublin; the design of it being to expose a public cheat who had at that time passed himself on the Irish nation as a person of the first importance, and by that means imposed on many to their great loss and injury.

The Shamrock; or, The Anniversary of St. Patrick. A Pastoral Romance, by Mr. O'Keeffe. Acted at Covent - Garden, 1783.

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This piece is destitute of plot, incident, or character.

The Sharper. Com. by Michael Clancy. This play was acted at Smock-Alley, Dublin, and printed at the end of the author's life, 8vo. 1750.

The Sharpers. A Ballad Opera, by Mat. Gardiner, 8vo. 1740.

The She Gallants. Com. by Lord Lansdowne. Acted at Lincoln's-Inn-Fields, 4to. 1696. This Comedy was written when the author was extremely young, yet contains an infinite deal of wit, fine satire, and great knowledge of mankind. It was acted with considerable applause, notwithstanding that envy of its merit raised a party against it, who misrepresented it, as designing, in some of the characters, to reflect on particular persons, and more especially on the government; but when it comes to be considered, that it was written above a dozen years before it was performed, and at a time when neither the same government subsisted, nor the persons supposed to be aimed at had been any way noted; and that moreover it was not composed with any design to be made public, but only as a private amusement, any impartial judge must surely

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surely acquit his lordship of the charge laid against him.

The She Gallant; or, Square Toes Outwitted. C. of two acts, performed at Smock-Alley, Dublin, 8vo. 1767.

The Sheep Shearing; or, Florizel and Perdita. Past. Com. This is taken from Shakspeare's *Winter's Tale*, and was first acted at Mr. Barry's benefit about 1754.

The Sheep Shearing. Dramatic Pastoral in three acts, taken from Shakspeare, by George Colman. Acted at the Haymarket, 1777, 8vo. This is borrowed from *The Winter's Tale*, and met with so cold a reception, that it appeared only one night.

The Shepherdess of the Alps. Comic Opera, by Charles Dibdin. Acted at Covent-Garden, 8vo. 1780. Like the rest of this writer's pieces, it was taken from the French, and was dismissed from public view after three nights representation.

The Shepherd's Artifice. Dramatic Pastoral, by C. Dibdin. Acted at Covent-Garden, 8vo. 1765. A very trifling insipid performance.

The Shepherd's Courtship. Musical Pastoral of four Interludes, by William Shirley. Not acted, nor yet printed, but is promised in an edition of the author's dramatic works.

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The Shepherd's Holiday. Past. Tragi-Com. by Joseph Rutter. Acted before their Majesties at Whitehall, 8vo. 1635. This play has only the initials J. R. in the title page; but Kirkman, whose authority in general is a very good one, has ascribed it to this gentleman, and all the other writers have followed his example. The piece is written in blank verse, and Langbaine styles it the nobler sort of pastoral. It is also recommended by two copies of verses, the one from Ben Jonson, who calls the author *his dear son* (in the Muses) *and his right learned friend*, and the other from Thomas May.

The Shepherd's Lottery. A Musical Entertainment, by Mr. Mendez. Acted at Drury-Lane, 8vo. 1751. There are several pretty songs in it, and the musical composition is very pleasing. It met with good success at first, but has not been often repeated.

The Shepherd's Paradise. Pastoral, by Walter Montague, 8vo. 1629. This piece was acted privately before king Charles I. by the Queen and her Ladies of Honour, whose names are set down in the *Dramatis Personæ*. It is, however, a very insipid piece.

She Stoops to Conquer;
or,

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or, *The Mistakes of a Night*. Com. by Dr. Goldsmith. Acted at Covent - Garden, 8vo. 1773. The present dramatic piece is, by some critics, considered as a farce, but still it must be ranked among the farces of a man of genius. One of the most ludicrous circumstances it contains (that of the robbery) is borrowed from *Albamazar*. It met with great success, and restored the public taste to the good opinion of our author.

She Ventures, and he Wins. Com. Acted at Lincoln's-Inn-Fields, 4to. 1696. This play was written by a young lady who signs herself Ariadne. The plot is taken from a novel written by Mr. Oldys, called, *The Fair Extravagant*; or, *The Humorous Bride*.

She Wou'd if She Cou'd. Com. by Sir George Ethridge. Acted at the Duke of York's Theatre, 4to. 1671. This play has been for some time laid aside, yet it is undoubtedly a very good one, and at the time it was written was esteemed as one of the first rank.

She Wou'd and She Wou'd Not; or, *The Kind Impostor*. Com. by C. Cibber. Acted at Drury-Lane, 4to. 1703. This is a very busy, sprightly, and entertaining comedy.

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The Shipwreck. Com. translated from Plautus, by Bonnel Thornton, printed in his edition, 8vo. 1767.

The Shipwreck. Dramatic Piece, by William Hyland, Farmer in Suffex, 8vo. 1746.

The Shipwreck Trag. Acted at Covent - Garden, 1784. This piece is altered from Lillo's *Fatal Curiosity*, and met with little success.

A Shoemaker's a Gentleman. Com. by William Rowley. Acted at the Red Bull, 4to. 1638. It consists of a good deal of low humour, and it appears to have been a great favourite among the strolling companies in the country.

The Shoemaker's Holiday; or, *The Gentle Craft, with the humours Life of Simon Eyre, Shoemaker, and Lord Mayor of London*. Com. Acted before the Queen, by Thomas Earl of Nottingham, Lord High Admiral his servants, on New-year's day at night, 4to. 1600. This play has been attributed to Dr. Barton Holiday. Printed in the black letter, and not divided into acts.

Shuffling, Cutting, and Dealing in a Game of Pickquet, being acted from the year 1653 to 1658. By O. P. and others with great applause.

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plause, By H. Neville, 4to. 1659.

Sicelides. A Piscatory Drama or Pastoral, by Phineas Fletcher, 4to. 1631. This piece was acted in King's College, Cambridge, and is printed without any author's name. It was intended originally to be performed before King James the First on the 13th of March, 1614; but his majesty leaving the university sooner, it was not then represented. The serious parts of it are mostly written in rhyme, with choruses between the acts. Perianus's telling Armillus the story of Glaucus Scylla and Circe, in the first act, is taken from Ovid's *Metamorphoses*, lib. 12. And Atychus's fighting with and killing the Ork that was to have devoured Olynda, is an imitation of the story of Perseus and Andromeda in Ovid's *Metamorphoses*, book 4. or the deliverance of Angelica from the monster by Ruggiero, in the *Orlando Furioso*, cant. 10. The scene lies in Sicily, the time two hours.

The Sicilian; or, Love makes a Painter, by J. Ozell. This is a translation for the closet only of Moliere's *Sicilien, ou, l'Amour Peintre*, not intended for the stage; but Mr. Crowne, in his *Country Wit*, and Sir

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Richard Steele, in his *Tender Husband*, have both borrowed incidents, and indeed whole scenes, from this play. It consists of twenty scenes, not divided into acts; and the general scene is in Sicily.

The Sicilian Usurper. Tr. by Nat. Tate, 4to. 1691. This is nothing more than an alteration of Shakspeare's Richard the Second. It appears to have been acted only once or twice, when it was forbidden by authority.

Sicily and Naples; or, The Fatal Union. Trag. by S. Harding, 4to. 1640.

The Siege. Tragi-Com. by Sir Wm. Davenant, fol. 1679.

The Siege; or, Love's Convert. Tragi-Com. by Wm. Cartwright, 8vo. 1651. This play is dedicated in verse to King Charles I.

The Siege of Aleppo. Tr. by William Hawkins, 8vo. 1758. Printed in the second volume of *Miscellanies*, published by the author in that year.

The Siege of Aquileia. T. by J. Home, 8vo. 1759. This play was performed with success at the Theatre Royal in Drury-Lane. It is the third dramatic piece produced by this Caledonian bard. It is greatly preferable to the *Agis*, but much inferior to the *Douglas* of

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of the same author. From the title one would reasonably expect to find in it the several circumstances of the siege whose title it bears, when the city of Aquileia was held out by the legions of Gordianus against the gigantic tyrant Maximin; and such, from the first setting out of it, we are permitted to expect; but every incident in this play deviates from the historical facts which we have on record in regard to that siege; yet as they all agree with those of one much nearer to our own times, and nearer connected with the history of the author's own country, viz. the siege of Berwick, defended by Seton against the arms of our Edward III. it is not surely an improbable conjecture to suppose, that Mr. Home received his first hint from that story; but as by pursuing it under the real characters, he must have painted one of our English monarchs (and him indeed one classed among the heroes of the British Annals) in the light in which in more than this one instance he appeared to be, viz. a tyrant, and an exorter of brutal power, without any consideration of the feelings of humanity; he chose, rather than pay so ill a compliment to an English au-

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dience, to preserve the circumstances only, changing the scenes of action to one that had some little kind of analogy with it. The unities are well preserved, and some of the sentimental parts of the language are fine. But on the whole, the incidents are too few, the distress too much the same from beginning to end, and the catastrophe too early pointed out to the audience. Besides which, it may be added, that the character of Æmilius bears too strong a resemblance to that of the Old Horatius in Whitehead's *Roman Father*, though it would be paying the last-named character a bad compliment to set this point of execution in any degree of competition with it.

The Siege of Babylon. Tragi-Com. by Sam. Porridge. Acted at the Duke's Theatre, 4to. 1678. This play is founded on the Romance of Cassandra. The siege lies in Babylon, and the fields adjacent.

The Siege of Belgrade. Opera, by Mr. Cobb. Acted at Drury-Lane, 1791. This Opera abounds with incidents and situations, which are calculated to interest a mingled audience.

The Siege of Calais. Tr. by Charles Denis, translated from the French of M. de

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de Belloy, with Historical notes, 8vo. 1765. Not acted.

The Siege of Constantinople Trag. 4to. 1675. Acted at the Duke's Theatre. This play, though published anonymous, is said to be written by Nevil Paine.

The Siege of Curzola. Comic Opera, by Mr. O'Keeffe. Acted at the Haymarket, 1786, and received with the usual applause given to most of this writer's productions.

The Siege of Damascus. Trag. by John Hughes. Acted at Drury-Lane, 8vo. 1720. This play was, and still continues to be, acted with general approbation. It is generally allowed, that the characters in this tragedy are finely varied and distinguished; that the sentiments are just and well adapted to the characters; that it abounds with beautiful descriptions, apt allusions to the manners and opinions of the times where the scene is laid, and with noble morals; that the diction is pure, unaffected, and sublime, without any meteors of style or ambitious ornaments; and that the plot is conducted in a simple and clear manner. When it was offered to the managers of Drury-Lane house in the year 1718, they refused to

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act it, unless the author made an alteration in the character of Phocyas, who, in the original, had been prevailed upon to profess himself a Mahometan, pretending he could not be a hero if he changed his religion, and that the audience would not bear the sight of him after it, in how lively a manner soever his remorse and repentance might be described. The author (being then in a very languishing condition) finding, if he did not comply, his relations would probably lose the benefit of the play, consented, though with reluctance, to new model the character of Phocyas.

The Siege of Derry. Tr. Com. Anony. 1692. This is an exceeding bad play, and was never acted; but as it was written very near the period of the transaction which it describes, no bad idea may be formed from it of the distresses which the garrison and inhabitants of that city underwent during that famous siege. See further under *Piety and Valour*.

The Siege of Gibraltar. Musical Farce, by F. Pilon. Acted at Covent-Garden, 8vo. 1780. This is a very trifling and contemptible drama.

The Siege of Jerusalem, by Titus Vespasian. Trag. by M. Latter, 8vo. 1763.

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The Siege of Jerusalem, by Titus Vespasian. Trag. by Mary Latter, 8vo. 1763.

The Siege of Jerusalem. Trag. 8vo. 1774. Of this piece, which is said to be the production of Lady Strathmore, a few copies only were printed. It has not been published.

The Siege of Memphis; or, *The Ambitious Queen*. Tra. by Thomas Durfey. Acted at the Theatre Royal, 4to. 1676. This play is written in heroic verse, and as Mr. Durfey's genius apparently lay much more to comic humour than tragic power, it is not much to be wondered that he should, in his attempts of the latter kind, run into somewhat of fustian and bombast. However, the judgement of the audience, which on the whole is generally right, pointed out to him his mistake in the indifferent success this piece met with. The plot is in some measure borrowed from history, and the scene is Memphis besieged.

The Siege and Surrender of Mons. Trag-Com. Anonymous, 4to. 1691. The author's intention, as he himself expresses it in the title-page, was to expose the villainy of the priests, and the intrigues of the French.

The Siege of Rhodes. A

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Play in two parts, by Sir William Davenant, 4to. 1656. Both these plays met with great approbation. They were written during the time of civil wars, when the stage lay under a prohibition, and indeed all the *Belles Lettres* were at a stand, and consequently made not their appearance till after the Restoration, at Lincoln's-Inn-Fields, when Sir William himself obtained the management of the theatre. The plot, as far as it has a connection with history, is to be found in the several historians, who have given an account of this remarkable siege in the reign of Solyman the Second, who took this city in the year 1522. The scene, Rhodes, and camp near it.

The Siege of Sinope. Tr. by Mrs. Brooke. Acted at Covent-Garden, 8vo. 1781. Taken from Metastasio.

The Siege of Tamor. Tr. by Gorges Edmond Howard, 12mo. 1773. Printed at Dublin. It does not appear to have been acted.

The Siege of Urbin. Tr. Com. by Sir W. Killigrew, fol. 1666.

The Silver Age. A history, by Thomas Heywood, 4to. 1613. This is the second of a series of historical dramas which this author has pursued, and which contain

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tain on the whole the greatest part of the Heathen mythology. This part contains the Loves of Jupiter and Alcmena, the birth of Hercules, and the Rape of Proserpine, concluding with the Arraignment of the Moon. In the pursuance of a plan of this kind, it was impossible to avoid making use of the facts which history pointed out to the author, and those assistances which the ancient writers seems to hold forth to his acceptance; nor can he by any means be chargeable with plagiarism for so doing. In the intrigue of Jupiter and Alcmena therefore he has borrowed some passages from the *Amphitruo* of Plautus; the Rape of *Proserpine* is greatly enriched by taking in the account which Ovid has given of that transaction in his *Metamorphoses*; and other parts of the piece are much advantaged by quotations from the legends of the poets.

The Silver Tankard. Musical Farce, by Lady Craven. Acted at the Haymarket, 1781. Not printed. An insipid trifle.

Sir Anthony Love; or, *The Rambling Lady*. Com. by Tho. Southerne. Acted at the Theatre Royal, 4to. 1691. This play met with very great applause.

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Sir Barnaby Whigg; or, *No Wit like a Woman's*. C. by Thomas Durfey. Acted at the Theatre Royal, 4to. 1681.

Sir Clyomon, Knight of the Golden Shield, Son to the King of Denmark; and *Clamydes the White Knight, Son to the King of Swavia* (both valiant Knights), *their History*. Acted by her Majesties players. Anonymous. 4to. 1599. This is a very indifferent play, written in verse, and in the language more obsolete than the date seems to warrant, and is very disagreeable in the reading.

Sir Courtly Nice; or, *It cannot be*. Com. by J. Crowne, 4to. 1685. This play was written at the command of King Charles II. The plot and part of the play is taken from a Spanish comedy, called *No Peudesser*; or, *It cannot be*, and from a comedy, called *Tarugo's Wiles*. The song of *Stop-Thief* is a translation, or rather paraphrase of Mascarille's *Au Voleur* in Moliere's *Precieuses Ridicules*. The character of Crack is admirably kept up; but the chief merit of the play is in the very fine contrast supported between the two characters of Hothead and Testimony, characters which even now give pleasure.

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Sir Giddy Whim; or, *The Lucky Amour*. Com. Anonymous, 4to. 1703. This piece was never acted.

Sir Giles Goose-Cappe, Knight. Com. Anon. 4to. 1606. This play was presented by the children of the Chapel.

Sir Harry Gaylove; or, *Comedy in Embrio*. By the author of *Clarinda Cathcart* and *Alicia Montague*, 8vo. 1772. This play was printed in Scotland, but not acted.

Sir Harry Wildair, being the sequel to *The Trip to the Jubilee*, by George Farquhar. Acted at Drury-Lane, 4to. 1701. This comedy is a continuation of *The Constant Couple*, and has several of the same characters. Yet, although the success and real merit of the first part so much insured success to this as to afford it a run of nine nights to crowded audiences, yet it was by no means equal in merit to that first part, nor is it now ever performed, although *The Constant Couple* still remains one of the most favoured pieces on the list of acting plays. From a peculiar happiness in hitting the character of Jubilee Dicky in these plays, the celebrated Mr. Henry Norris, the comedian, gained so much reputation, as

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occasioned his own christian name to be sunk in that of his character, and his being ever after distinguished by the name of Dicky Norris; under which name, at the head of a play-bill, a benefit for that gentleman was advertised.

Sir Hercules Buffoon; or, *The Poetical Squire*. Com. by J. Lacy. Acted at the Duke's Theatre, 4to. 1684. This play was not published, nor brought on the stage, till about three years after the author's decease.

Sir John Cockle at Court. Farce, by Robert Dodsley, 8vo. 1737. This little piece is a sequel to *The King and the Miller of Mansfield*, in which the Miller, newly a knight, comes up to London, with his family, to pay his compliments to the King. It is not, however, equal in merit to the first part, for though the King's disguising himself in order to put Sir John's integrity to the test, and the latter resisting every temptation, not only of bribery, but of flattery also, is ingenious, and gives an opportunity for many admirable strokes both of sentiment and satire, yet there is a simplicity; and fitness for the drama, in the story of the first part, that it is scarcely

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scarcely possible to come up to, in the circumstances which arise from the incidents of the latter.

The first Part of the true and honourable History of the Life of Sir John Oldcastle, the good Lord Cobham. Acted by the Earl of Nottingham, the Lord High Admiral's servants, 4to. 1600. This is one of the seven plays discarded from Shakspeare's works by most of the editors, yet it was undoubtedly published in his lifetime with his name. Mr. Malone says, the hand of Shakspeare is not to be traced in any part of this play; and Dr. Farmer supposes it to be the production of Thomas Heywood, whose manner it resembles.

Sir Martin Mar-all; or, The Feign'd Innocence. Com. by J. Dryden. Acted at the Duke's Theatre, 4to. 1668. The plot and great part of the language of Sir Martin and his man Warner, are borrowed from Quinault's *Amant indiscret*, and the *Etourdi* of Moliere. Warner's playing on the lute instead of his master, and being surprised by his folly, is taken from M. du Parc's *Francion*, book 7. and Old Moody and Sir John being hoisted up in their altitudes, owes its origin to a like incident in Marmion's

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Antiquary. Downes says the Duke of Newcastle gave this play to Dryden, who adapted it to the stage, and it is remarkable, that it is entered on the books of the Stationers Company as the production of that nobleman.

Sir Martin Mar-all. C. by J. Ozell. This is only a literal translation of Moliere's *Etourdi*, to which Mr. Ozell gave the above title, from the hint of Dryden's comedy.

Sir Patient Fancy. Com. by Mrs. Behn. Acted at the Duke's Theatre, 4to. 1678. The hint of Sir Patient Fancy is borrowed from Moliere's *Malade Imaginaire*; and those of Sir Credulous Easy and his Groom Curry, from the *M. Pourceaugnac* of the same author. Those last characters have also been made use of by Brome in his *Damoiselle*. Mr. Miller also, in his comedy of *The Mother-in-Law*; or, *The Doctor the Disease*, has availed himself of both of these plots, and blended them together much after the same manner that Mrs. Behn has done in this. The scene lies in two different houses in London.

Sir Roger de Coverly; or, The Merry Christmas. A dramatic Entertainment of
two

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two acts, by Mr. Dorman, 1740, 8vo. This piece was never acted.

Sir Roger De Coverly. C. by James Miller. Not acted or printed. In a preface to this author's Miscellanies, he says that this play was written at the desire of Mrs. Oldfield, who was to have performed the widow; the part of Will Honeycomb was also intended for Wilks, and Sir Roger for Mr. Cibber. The deaths, however, of the two former, and the retirement of the latter from the stage, prevented its representation; and probably the copy is now lost.

Sir Roger de Coverly. C. by Dr. Dodd. Not acted or printed.

Sir Salomon; or, The Cautious Coxcomb. Com. Acted at the Duke of York's Theatre, 4to. 1671. This Play is very little more than a translation from the *Ecole des Femmes* of Moliere. It met with some enemies at first, but, notwithstanding, made its part good in the representations.

Sir Thomas Overbury. T. by Richard Savage, 8vo. 1724. This Play was acted at the Theatre Royal in Drury-Lane, and the author performed the principal part in it himself, but without success, both his

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voice and aspect being very much against him.

Sir Walter Raleigh. Tr. by George Sewell, 8vo. 1719. This Play, the title of which points out the plot, was acted at Lincoln's-Fields Theatre with very great success. It is extremely well written.

Sir William Wallace. Tr. by Mr. Jackson. Acted at Edinburgh 1780, but not printed.

The Sisters. Com. by Mrs. Charlotte Lennox, 8vo. 1769. This Comedy was taken from the authorels's own novel, entitled *Henrietta*. Though it was treated severely, and performed but one night at Covent-Garden, it is written with a considerable degree of good sense and elegance.

The Sisters. Com. by J. Shirley. Acted at the private house, Blackfriars, 8vo. 1652.

The Sisters. Com. translated from the French, and printed in the second volume of Foot's *Comic Theatre*.

Six Day's Adventure; or, The New Utopia. Com. by Edward Howard. Acted at the Duke of York's Theatre, 4to. 1671. This Play miscarried in the representation; and the witty Lord Rochester

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Rochester wrote a sharp invective against it.

The Sleep Walker. Com. translated from the French of *Pont de Vile*, by Lady Craven, 12mo. 1778. Printed at Strawberry-Hill, but not published.

The Slighted Maid. Com. by Sir Robert Stapylton. Acted at Lincoln's - Inn-Fields, 4to. 1663.

The Slip. Farce, by Christopher Bullock, 12mo. 1715. This piece was acted with applause at Lincoln's-Inn-Fields.

The Smugglers. A Farce, of three acts, by Thomas Odell, 8vo. 1729. Acted with some success at the Little Theatre in the Haymarket.

The Snake in the Grass. A dramatic entertainment of a new species, being neither tragedy, comedy, pantomime, farce, ballad, or opera, by Aron Hill, 8vo. 1760. This was never acted, but is printed with the author's other works.

The Snuff Box; or, A Trip to Bath. Com. in two acts, by William Heard. Acted at the Haymarket, 8vo. 1775.

The Sociable Companions; or, The Female Wits. Com. by the Duchesses of Newcastle, fol. 1662.

Socrates. A Dramatic Poem, by Amyas Bushe,

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Esq. A. M. and F. R. S. 4to. 1758.

Socrates. Trag. translated from the French of Voltaire, 12mo. 1760.

Socrates. Dramatic Performance, translated from Voltaire, and printed in Dr. Franklin's edition of that author.

Socrates Triumphant; or, The Danger of being Wise in a Commonwealth of Fools. Trag. Anonym. 8vo. 1716. This piece was never acted.

The Soldier. Trag. by Richard Lovelace. Never printed.

Soldier's Fortune. Com. by Thomas Otway. Acted at the Duke's Theatre, 4to. 1681. The plot of this play is by no means new, the several incidents in it being almost all of them borrowed. For instance, Lady Duncce's making her husband an agent for the conveyance of the ring and letter to her gallant, Capt. Beaugard, is evidently taken from Moliere's *Ecole des Maris*, and had besides been made use of in some English plays before, particularly in *The Fawne*, and in *Flora's Vagaries*. The original story from which Moliere himself probably borrowed the hint, may be seen in Boccace, dec. 3, nov. 3. Sir Davy's bolting out of his closet, and surprising his Lady

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Lady and Beaugard kissing, and her behaviour on that occasion, is borrowed from the story of *Millamant*; or, *The Rampant Lady*; in Scarron's *Comical Romance*. The character of Bloody Bones is much like that of Bravo in *The Antiquary*, and Courtine's conduct under Silvia's balcony has a great resemblance to Monsieur Thomas's carriage to his mistress in Fletcher's comedy of that name. There is a sequel to this play, which is called *The Atheist*; or the second part of *The Soldier's Fortune*, 4to. 1664. The plot of which, so far as relates to the amours of Beaugard and Portia, is founded on Scarron's novel of *The Invisible Mistress*. Both these plays have wit, and a great deal of busy and intricate intrigue, but are so very loose in respect to sentiment and moral, that they are now entirely laid aside.

Soliman and Perseda, The Tragedie of (Anonym. 4to. 1599), wherein is laide open *Love's Constancy, Fortune's Inconstancy, and Death's Triumphs*.

Solon; or, *Philosophy no Defence against Love*. Tragi-Com. by Martin Bladen, 4to. 1705. This piece was never acted, and even printed unknown to the author.

The Son-in-Law. Farce,

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by J. O'Keefe. Acted at the Haymarket, 1779. The songs only printed. This piece was extremely successful in its representation, and does no small credit to the talents of its author.

The Song of Solomon. A Drama, by J. Bland, 8vo. 1750.

The Sophister. Comedy, Anonym. 4to. 1639. This play was acted at one of the Universities.

Sophompaneas; or, *Joseph*. Trag. by Francis Goldsmith, 8vo. no date. This is only a translation from Hugo Grotius, with critical remarks and annotations.

Sophonisba; or, *Hannibal's Overthrow*. Trag. by Nath. Lee. Acted at Drury-Lane, 4to. 1676. This tragedy is written in rhyme, yet it met with great applause, especially from the female and more tender part of the audience. The loves of Sophonisba and Masinissa are delicately and affectingly managed; but the author has greatly deviated from the idea history gives us of the characters of Scipio and Hanibal, in the manner he has here represented them, yet, perhaps, he might, in some measure, be drawn into this error by following too closely the example set him by Lord Or-

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rery in his romance of *Parthenissa*, wherein he has made Hannibal as much of a whining lover towards his Izadora, as Lee has done with regard to Rosalinda. The histories of Scipio and Hannibal are to be found by perusing Plutarch and Cornelius Nepos ; and the story of Masinissa and Sophonisba is very nearly related by Petrarch, in his *Trionfo d' Amore*, c. 2. The scene of the play, Zama.

Sophonisba. Trag. by J. Thomson, 8vo. 1730. This play was acted at Drury-Lane Theatre with very great applause, and is founded on the same story with the foregoing piece. Yet it was not without its enemies, a very severe criticism being published against it ; and, to say truth, though the author has in good measure avoided the rants and wild extravagancies which break forth in Lee's tragedy, yet at the same time he falls greatly short of him in poetical beauties and luxuriance of imagination. And on the whole, perhaps, it will not be doing Mr. Thomson any injustice to say, that had he never published his *Seasons*, and some other Poems, but confined his pen to dramatic writing only, he would not have stood in that rank of poeti-

cal fame which he now holds in the annals of Parnassus. Dr. Johnson observes, that every rehearsal of this tragedy was dignified with a splendid audience, collected to anticipate the delight that was preparing for the public. It was observed, however, that nobody was much affected, and that the company rose as from a moral lecture ; that it had upon the stage no unusual degree of success. Slight accidents will operate upon the taste of pleasure. There was a feeble line in the play ;

O, Sophonisba, Sophonisba, O !

This gave occasion to a waggish parody,

O, Jemmy Thomson, Jemmy Thomson, O !

which for a while was echoed through the town. Dr. Johnson likewise observes he had been told by Savage, that of the prologue to *Sophonisba* the first part was written by Pope, who could not be persuaded to finish it, and that the concluding lines were added by Mallet.

The Sophy. Trag. by Sir John Denham. Acted at Black-Fryars, fol. 1642. This tragedy is built on the same story in Herbert's *Travels*, on which Baron has constructed his tragedy of *Mirza*. It is, however, very differently handled by the

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the two authors. And Baron objects on this account, that Denham has deviated from the truth of history in making Abbas die in his tragedy, whereas he really survived several years after his son's murder. This, however, is no more than a *Licentia Poetica*, which has ever been considered warrantable, and which on the present occasion is made use only for the sake of dramatic justice.

Sophy Mirsa. Trag. This play is on the same subject as Sir John Denham's. It was begun by Mr. Hughes, who wrote two acts of it, and finished by his brother-in-law, Mr. William Duncombe, in the hands of whose son it now remains in manuscript.

The Sot. Burletta. Acted at the Haymarket, 8vo. 1775.

South Sea; or, *The Biters Bit*. A Farce, by William Rufus Chetwood, 8vo. 1720. This piece was not intended for the stage, but only designed as a satire on the South-Sea project, and the inconceivable bubbles of that æra of folly and credulity.

The South-Briton. Com. of five acts, performed at Smock-alley Theatre, Dublin, 8vo. 1774.

The Spanish Barber; or,

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The Fruitless Precaution. Com. by G. Colman. Acted at the Haymarket 1777. This is a very pleasing though farcical performance, and was taken from the *Barbier de Seville* of Mons. Beaumarchais.

The Spanish Bawd, represented in *Celestina*, or the *Tragicke Comedy of Calisto and Melibea*; wherein is contained, besides the Pleasantness and Sweetness of the Stile, many philosophical Sentences, and profitable Instructions necessary for the younger Sort: Shewing the Deceits and Subtilties housed in the Bosoms of false Servants and Cunny-catching Bawds. Fol. 1631. This play is the longest that was ever published, consisting of 21 acts. It was written originally in Spanish.

The Spanish Curate. C. by Beaumont and Fletcher, fol. 1747. This is a good comedy, and although it is not now on the list of acting plays, it was at many different times after the death of its author revived, and always with success.

The Spanish Fryar; or, *The Double Discovery*. Tr.-Com. by John Dryden. Acted at the Duke's Theatre, 4to. 1681. Langbane charges the author of this play with casting a reflection on the whole body of
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of the clergy in his character of Dominick the Fryar, and seemsto imagine it a piece of revenge practised for some opposition he met with in his attempt to take orders. However that might be with respect to Mr. Dryden in particular, we cannot pretend to say, but this one point appears plain to us, viz. that the satire thrown out in it is only general against those amongst the clergy who disgrace their cloth by wicked and unbecoming actions; and is by no means pointed at, or can any way affect, the sacred function in itself. That there have been such characters as Father Dominick among the Priests of all religions, and more especially those of the Romish Church, to whom the practice of confession affords more frequent opportunities, and uninterrupted scope, for such kind of conduct, no man in his senses will, we believe, attempt to deny; and if so, how or where can they be more properly exposed than on the stage? But can that be said to cast a reflection on the much greater number of valuable, well-meaning, and truly religious among the divine professors? No, surely. Yet the *qui capit ille facit* is a maxim so perfectly founded in truth, that

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we are ever apt to suspect some consciousness in themselves of the truth of particular satire in those persons who appear over angry at hints thrown out in general only. This play considered in itself has perhaps as much merit as any that this author has given to the world. The characters of Torrismond and Leonora in the tragic part are tender and poetical, yet there are some ideas and descriptions thrown out by the latter, towards the beginning of the third act, which are rather too warm and luxuriant to bear repetition on a public stage, and are therefore now omitted in the acting. But the whole comedy is natural, lively, entertaining, and highly finished both with respect to plot, character, and language. The scene lies in Arragon, and the plot of the comic parts is founded on a novel, called *The Pilgrim*, written by M. St. Bremond.

The Spanish Gypsie. C. by Thomas Middleton and William Rowley. Acted at Drury-Lane and Salisbury-Court, 4to. 1653. The plot of this play, with respect to the story of Roderigo and Clara, if not borrowed from, has at least a very near resemblance to, a novel of Cervantes, called

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The Force of Blood. The scene lies at Alicant.

The Spanish Lady. Musical Entertainment, by T. Hill. Acted at Covent-Garden, 8vo. 1769. This piece was originally written on receiving the news of a signal conquest gained in the Spanish West-Indies by the English forces, in 1762.

The Spanish Rivals. A Musical Farce, acted at Drury-Lane, 1784. In this piece sense is sacrificed to sound.

The Spanish Rogue. Com. by Thomas Duffet, 4to. 1674. This play is written, after the manner of most of the French comedies, in rhyme. It is the best of all this Author's dramatic works, yet met with very indifferent success.

Spanish Tragedy. See Jeronymo.

The Spanish Tragedy; or, Hieronimo is mad again. Containing the lamentable end of Don Poratio and Belimperia. With the pitifull Death of Hieronimo; by Thomas Kyd, 4to. 1603. This play was the object of ridicule to almost every writer of the times.

The Spanish Wives. A Farce of three acts, by Mrs. Mary Pix, 4to. 1696. It was acted at Dorset-Gardens.

The Sparagus Garden. C.

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by Richard Brome. Acted in the year 1635, by the then Company of Revels at Salisbury-Court, 4to. 1640.

The Spartan Dame. Tr. by Tho. Southerne. Acted at Drury-Lane, 8vo. 1719. This play, when it made its first appearance, was received with universal and indeed merited applause. The subject of it is taken from Plutarch's Life of Agis.

Speeches at Prince Henry's Barriers. By Ben Johnson, fol. 1640. These speeches are not much dramatic, being only some compliments paid to Prince Henry, the eldest son of King James I.

The Spenathrift. Com. by Mathew Draper. Acted at the Haymarket, 8vo. 1731. The hint of this play is taken from Shakspeare's *London Prodigal*.

The Spendthrift. Com. translated from the French, and printed in Foote's *Comic Theatre*, vol. 1,

The Spendthrift; or, A Christmas Gambol. Farce, by Dr. Kenrick. Acted at Covent-Garden 1758. Not printed. This was taken from Cha. Johnson's *Country Lasses*, and was acted only two nights.

The Spightful Sister. C. by Abr. Bailey, 4to. 1667.

The Spirit of Contradiction. Farce, of two acts, by

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by a Gentleman of Cambridge, 8vo. 1760. This farce made its appearance at the Theatre Royal in Covent-Garden, but with very little success.

The Spiritual Minor. C. 8vo. 1763. A low and stupid imitation of Foote's *Minor*.

The Spleen; or, Islington Sparrow. A Comic Piece, of two acts, by George Colman, performed at Drury-Lane, 8vo. 1756. A performance which will not lessen the fame of its ingenious author, though it did not meet with equal success.

The Spouter; or, The Triple Revenge. Comic Farce, in two acts, 8vo. 1756. A whimsical production of Mr. Murphy, with the connivance of Mr. Garrick. The chief personages in this piece were designed as representations of living authors and managers. Garrick himself, Richard Foote, and young Cibber, are all the objects of its merriment, which is unmixed with the least offensive severity, as will be supposed from the circumstance of their leaders having been privy to the publication.

The Spouter; or, The Double Revenge. Com. Farce, in three acts, by H. Dell, 8vo. 1756.

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The Spring. Pastoral, by James Harris, Esq. Acted at Drury-Lane, 4to. 1763.

The Squire of Alsatia. Com. by Thomas Shadwell. Acted by their Majesties servants, 4to. 1688. This play is founded on the *Adelphi* of Terence, the characters of the two elder Belfonds being exactly those of the Micio and Demea, and the two younger Belfonds the Elchinus and Ctesipho of that celebrated Comedy. Mr. Shadwell has however certainly, if not improved on those characters in their intrinsic merit, at least so far modernized and moulded them to the present taste, as to render them much more palatable to an audience in general, than they appear to be in their ancient habits. This play met with good success, and is still at times performed to universal satisfaction. The scene lies in Alsatia, the cant name for White-Fryars; and the author has introduced so much of the cant or gamblers' language, as to have rendered it necessary to prefix a glossary for the leading the reader through a labyrinth of uncommon and unintelligible jargon.

Squire Badger. Burletta, in two parts. Acted at the Haymarket, 8vo. 1772. It is

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is taken from Fielding's *Don Quixote in England*, and was afterwards brought out under the title of *The Sot*.

The Squire Burlesqued; or, *The Sharpers Outwitted*. C. by Bartholomew Bourgeois, 8vo. 1765.

Squire Old-Sap; or, *The Night Adventures*. Com. by Thomas Durfey. Acted at the Duke's Theatre, 4to. 1679. This play is greatly obliged to several novels and other Dramas for the composition of its plot, which is very intricate and busy. For instance, the character of Squire Old-Sap and the incident of Pimpo's tying him to the tree in the first act, is borrowed from *The Comical History of Francion*. Tricklove's cheating Old Sap with the bell, and Pimpo's standing in Henry's place, is related in Boccace's novels, Dec. 7, Nov. 8, and in Fontaine's Tale of *La Gageure des trois Commeres*; and Tricklove's contrivance with Welford for having Old-Sap beaten in her cloaths in the same act, and which is also an incident in Fletcher's *Woman pleas'd*, Ravenscroft's *London Cuckolds*, and some other Comedies, is evidently taken from Boccace, Dec. 7. Nov. 7.

The Stage Beauts'd in a Blanket; or, *The Hipocrite*

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à-la-Mode. Com. Anony. 4to. 1704. This piece, though without a name, was written by the humourous Tom Brown. It consists of three acts only, and is a satire on Jeremy Collier, who wrote a severe book against the stage and dramatic writers.

The Stage Coach. Farce, by George Farquhar, 4to. 1710. In this little piece he was assisted by Mr. Motteux; yet after all it is nothing more than a plagiarism, the whole plot of it, and some entire scenes, being borrowed from a little French piece, called *Les Carrosses d'Orleans*.

The State Farce; or, *They are all come Home*, 8vo. 1757.

The Stage Mutineers; or, *A Playhouse to be Let*. A Tragi-Comi-Farcical Ballad Opera. Acted at Covent-Garden, Anony. 8vo. 1733. This piece is only a burlesque on a contest between the manager of one of the theatres and his performers, at the head of the male-content part of whom Mr. Theophilus Cibber at that time stood in a very conspicuous light, and is in this piece characterized by the name of Ancient Pistol, all the speeches put into his mouth being thrown into the bombastic or mock tragedy

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gedy style which Shakspeare has given to that character in his two parts of *Henry IV.* and *The Merry Wives of Windsor.* As in all disputes of this kind both sides are generally to blame, we shall not here attempt to enter on the merits of the cause, but content ourselves with observing, that the Farce under our present consideration seems to be written in favour of the performers. The scene lies in the playhouse at the time of rehearsal.

The Staple of News. C. by Ben Jonson, fol. 1631. This play, though not printed till the above date, was first acted in the year 1625. He has introduced in this Comedy four Gossips, by way of Interlocutors, who remain on the stage during the whole representation, and make comments and criticisms on all the several incidents of the piece. It, however, is not the only instance of this kind of conduct, he having done the very same thing in two other plays, viz. *Every Man out of his Humour*, and the *Magnetic Lady*; and Fletcher in his *Knight of the burning Pestle* has followed the very same example. Scene, London. It is entered on the books of the Stationers' Company, Apr. 14, 1626.

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The State Juggler; or, Sir Politic Ribland. A new Excise Opera. Anonym. 8vo. 1733. This is one of those pieces in which Sir Robert Walpole, then prime minister, was abused, in regard to the jobs which the public imagined were going forwards with respect to the excise and other branches of the public revenues.

The State of Innocence; or, The Fall of Man. An Opera, 4to. 1676. This piece was never performed, the subject being too solemn and the characters of a nature that would render it almost blasphemy for any person to attempt the representation of them. It is written in heroic verse or rhyme, and the plot is founded on Milton's *Paradise Lost*, from which he has even borrowed many beauties in regard to his language and sentiments. Some of the nicer and more delicate critics have found fault with this Opera, charging the author with anachronism and absurdity in introducing Lucifer conversing about the world, its form, matter, and vicissitudes, at a time previous to its creation, or at least to the possibility of his knowing any thing concerning it. And indeed Mr. Dryden seems himself to have been aware of its lying open

open to such kind of objections, by his having prefixed to it an apology for *Heroic Poetry*, and for the *Licentia Poetica*, of which he had indeed made a most ample use in this piece. On the whole, however, it has undoubtedly very great beauties, and is very highly commended by Nat. Lee, in a copy of verses published with it; nor is it at all detracting from its merit to own, that we are by no means blind to some few faults that it may have. As Dr. Johnson truly observes, it is termed by Dryden an opera; it is rather a tragedy in heroic rhyme, but of which the personages are such as cannot decently be represented on the stage. It is one of Dryden's hasty productions; for the heat of his imagination raised it in a month.

The State of Physic. C. Anon. 8vo. 1742. This piece was never acted.

The Statesman Foiled. A Musical Com. of two acts, by Robert Dossie; performed at the Haymarket, 8vo. 1768.

King Stephen, the History of. A Play, by William Shakspeare. Entered on the books of the Stationers' Company, June 29, 1660, but not printed. It cannot but be a subject of regret,

that this performance is lost to the world.

Saint Stephen's Green; or, The Generous Lovers. Com. by Wm. Philips, Esq. 8vo. 1720. This piece was never acted.

The Step-Mother. Tragi-Com. by Sir Robert Stapylton, 4to. 1664. Acted at Lincoln's - Inn - Fields, by the Duke of York's servants.

The Stock-jobbers; or, The Humours of Exchange-Alley. Com. of three acts, Anony. 8vo. 1720. This is one more of the pieces written on the follies of the year 1720, but which, like the rest of them, was never acted.

The Stolen Heiress; or, The Salamanca Doctor out-plotted. Com. by Susannah Centlivre. Acted at Lincoln's - Inn - Fields, 4to. 1703.

The Strange Discovery. Tragi-Com. 4to. 1640. This play has the letters J. G. gent. prefixed to it as the initials of the author's name, and in some copies of this only edition the name J. Gough at length.

The Stratford Jubilee. Com. of two acts, by Fran. Gentleman, as it hath been lately exhibited at Stratford upon Avon with great applause.

The Strollers. Farce. Act-
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ed at Drury-Lane. This is only an extract of some particular scenes from a comedy written by John Durant Breval, called *The Play's the Plot*, published in 1718.

The Students. Com. altered from Shakspeare's *Love's Labour Lost*, and adapted to the stage, 8vo. 1762.

The Sturdy Beggars. A New Ballad Opera, 8vo. 1733. This piece was written on occasion of the Excise-bill.

The Successful Pirate. A Play, by Charles Johnson. Acted at Drury-Lane, 4to. 1713. This play is taken from an old one written by Lodowick Carlell, called *Arviragus and Philicia*.

The Successful Strangers. Tragi-Com. by William Mountfort. Acted at Drury-Lane, 4to. 1696. This play is much superior to *The Injured Lovers* of the same author; yet he is by no means clear from the charge of plagiarism with regard to his plot.

Such Things Are. A new Drama, by Mrs. Inchbald. Acted at Covent-Garden, 1787. This was intended as a compliment to Mr. Howard, the Philanthropist.

The Suicide. Com. in four acts, by George Colman. Acted at the Haymarket, 1778. Not print-

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ed. Although none of the characters can be spoken of as new, yet the business of the drama is conducted with so much judgement, that we cannot but esteem this very pleasing comedy as little inferior to the best of Mr. Colman's productions.

The Sullen Lovers; or, Impertinents. Com. by T. Shadwell. Acted at the Duke of York's Theatre, 4to. 1668. The author owns in his preface, that he had received a hint from the report of Moliere's *Les Facheux*, on which he had founded the plot of this comedy; but at the same time declares, that he had pursued that hint in the formation of great part of his own play before the French one ever came into his hands. Be this, however, as it may, he has certainly made very good use of whatever assistances he borrowed, having rendered his own piece extremely regular and entertaining. The place of the scene in London, the time supposed in the month of March in the year 1667-8.

The Sultan; or, Love and Fame. Trag. by Francis Gentleman. Acted at the Haymarket, 8vo. 1770. This play was written about the year 1755, and has been frequently acted at Bath, York, and Scarborough.

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The Sultana. F. Acted at Drury-Lane, 1755. A frivolous raree-show performance, which but for the splendor of its scenery, and the sprightliness of a female performer, would have met with early condemnation.

The Sultaneſs. Trag. by Cha. Johnson, 8vo. 1717. This is little more than a translation of *The Bajazet* of Racine; a piece which of itself is esteemed the very worst of that author's writings.

Summer Amusement; or, An Adventure at Margate. Com. Opera, by Messieurs Andrews and Miles. Acted at the Haymarket, 1779.

The Summer's Tale. Musical Com. of three acts, by Richard Cumberland, Esq. Acted at Covent-Garden, 8vo. 1765. This comedy met with but a cold reception, though it was performed nine nights.

Summer's last Will and Testament. Com. by Thomas Nash, 4to. 1600.

The Sun's Darling. A. Masque, by John Ford and Thomas Dekker. Acted at Whitehall, and afterwards at the Cockpit in Drury-Lane, 4to. 1656. The plan of this masque alludes to the four seasons of the year.

The Superannuated Gallant. Farce, by J. Reed, 12mo. 1746.

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The Supplicants. Trag. translated from Æschylus, by R. Potter, 4to. 1781.

The Supposes. Com. by George Gascoigne, 4to. 1566. This is one of the earliest dramatic pieces which can properly be called plays in the English language, and was acted at Gray's-Inn. It is a translation from an Italian comedy, by the celebrated Ariosto.

The Surprisal. Comedy, by Sir Robert Howard, fol. 1665.

The Surrender of Calais. Com. by Mr. Colman, jun. Acted at the Haymarket, 1791. This play is in the manner of Shakspeare's histories, of which it is not a very bad imitation. The scenes, as well as the characters, are contrasted, and the poetic fancy is unrestrained by the common rules of the regular drama.

Susanna. By Tho. Garter, 4to. 1578. The running title of this play is, *The Commodity of the most vertuous and godlye Susanna.* It is written in metre, printed in the old black letter, and not divided into acts, three great tokens of its being a very ancient piece.

Susanna; or, Innocence Preserv'd. Musical Drama, by Elizabeth Tollet, 12mo. 1755.

Suspicious Husband. C. by Dr. Benjamin Hoadly, 8vo. 1747. This comedy was first presented at Covent-Garden house, and appears to have one standard proof of merit, which is, that although, on the first night it was performed it seemed threatened with considerable opposition; yet, from the time the curtain rose, it gradually overcame all prejudice against it, met with universal applause, and continues to this day one of the most favourite pieces with the public, being as frequently presented to crowded theatres as any one modern comedy on the list. To speak impartially of it, however, its merit is rather, pleasing than striking, and the busy activity of the plot takes off our attention to the want of design, character, and language, which even its best friends must confess to be discoverable on a more rigid scrutiny. Yet the audience is kept constantly alive; and as the principal intent of comedy is to entertain, and afford the care-tired mind a few hours of dissipation, a piece consisting of a number of lively busy scenes, intermingled with easy sprightly conversation and characters, which, if not glaring, are at least not unnatural, will frequently

answer that purpose more effectually than a comedy of more complete and labour-ed regularity, and therefore surely lays a very just claim to our approbation and thanks. Yet this play is not entirely devoid of merit with respect to character, since that of Ranger, though not new, is absolutely well drawn, and may, we think, be placed as the most perfect portrait of the lively, honest, and undesigning rake of the present age; nor can Mr. Garrick's inimitable performance of that character, which indeed was in great measure the support of the piece during its first run be ever forgotten, while one person survives who has seen him in it. Clarinda is an amiable, lively, and honest coquet; and Strickland, though evidently copied from Ben Jonson's Kiteley in *Every Man in his Humour*, and indeed greatly inferior to that character, has nevertheless some scenes in which the agitations of a weak mind, affected with that most tormenting of all passions, *Jealousy*, are far from being badly expressed; nor can we bring a more convincing argument to prove this assertion, than the universal reputation the performing of that character brought to an actor of no
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very capital share of merit in other parts, viz. Mr. Bridgewater, who, during the run of this comedy, obtained so much of the public approbation by his performance of Mr. Strictland, as even in an advertisement of his benefit to assign that approbation as a reason for his making choice of this play rather than any other. The scene lies in London, and the time about thirty-six-hours.

The Suspicious Husband criticized ; or, The Plague of Envy. Farce, by Charles Macklin, 1747. This piece was acted at the Theatre Royal in Drury-Lane, and is a criticism on the foregoing play. It has never appeared in print.

The Swaggering Damsel. Com. by Robert Chamberlaine, 4to. 1640. It is uncertain whether this play was ever acted.

Swetnam the Woman-hater arraign'd by Women. Com. Acted at the Red-Bull by the late Queen's servants. Anonymous, 4to. 1620.

The Swindlers. Farce, Acted at Drury-Lane, Apr. 25, 1774, for the benefit of Mr. Baddeley, but not printed.

The Swop. Farce of two acts. Performed at the Hay-Market, 1789, and condemned on the first representation.

The Sword of Peace ; or, The Voyage of Love. Com. Acted at the Haymarket, 1788. Tolerably well received.

The Sylph. Com. Piece, in one act, translated from Fagan, 8vo. 1771.

Sylla. A Dramatic Entertainment, by Mr. Derrick, 8vo. 1753. This is only a translation, not designed for the stage, of a kind of Opera, written originally in French by the King of Prussia.

Sylvia ; or, The Country Burial. Ballad Opera, by George Lillo, 8vo. 1731. It was performed at Lincoln's-Inn-Fields Theatre, but with no very great success.

The Syracusan. Tra. by Dr. Dodd. This piece was never either acted or printed.

The Syrens. Masque, in two acts, by Capt. Edw. Thompson, performed at Covent-Garden, 8vo. 1776. This piece, after being thrice performed, was dismissed with contempt.

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A *TALE OF A TUB*,
Com. by Ben Jonson,
fol. 1640. This is not one
of our author's best pieces,
being chiefly confined to low
humour.

Tamberlane the Great; or,
The Scythian Shepherd. Tr.
in two parts, by Christopher
Marloe, 4to. 1590. The
scene of both these pieces
lies in Persia, and they are
both printed in the old
black letter. The plot is
taken from the Life of Ta-
merlane.

Tamberlane the Great.
Trag. by Charles Saunders.
Acted at the Theatre Royal,
4to. 1681. This was esteem-
ed a very good play, and
was highly commended by
Banks and other his con-
temporary writers.

Tamerlane. Trag. by
N. Rowe. Acted at Lin-
coln's - Inn - Fields, 4to.
1702. This play was writ-
ten in compliment to King
William III. whose cha-
racter the author intended
to display under that of Ta-
merlane. It was received
with great applause at its
first appearance, and still
continues to be an admired
play. In pursuance of Mr.
Rowe's intended compli-
ment, it has been a constant
custom at all the theatres,
both in London and Dub-
lin, to represent it on the
4th of November, which was

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that monarch's birth-day.
In Dublin more especially
it is made one of what is
called the *Government Nights*
at the Theatre, when the
Lord Lieutenant, or in his
absence the Lords Justices,
pay the ladies the compli-
ment of rendering the boxes
entirely free to such of them
as chuse to come to the
house. Nor has it been unu-
sual in some theatres to per-
form this play on the suc-
ceding night also, which is
the anniversary of his first
landing on the English coast.
Dr. Johnson observes, that
the virtues of Tamerlane
seem to have been arbitra-
rily assigned him by his
poet, for we know not that
history gives him any other
qualities than those which
make a conqueror. The
fashion however of the time
was, to accumulate upon
Lewis all that can raise hor-
ror and detestation; and
whatever good was withheld
from him, that it might not
be thrown away, was be-
stowed upon King William.
This was the tragedy which
Rowe valued most, and that
which probably, by the help
of political auxiliaries, ex-
cited most applause; but
occasional poetry must often
content itself with occasion-
al praise. Tamerlane has
for a long time been acted
only once a year, on the
night

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night when King William landed. Our quarrel with Lewis has been long over, and it now gratifies neither zeal nor malice to see him painted with aggravated features, like a Saracen upon a sign.

The Taming of the Shrew. A pleasaunt conceited Historie. As it hath beene sundry times acted by the right honourable the Earle of Pembroke his servants, 4to. 1607. This play is a different one from Shakspeare's, and supposed to be prior to it. The merit of it, in any other light than being what our great bard availed himself of, is but slender.

The Taming of the Shrew. Com. by William Shakspeare. Acted at the Black-Fryars and the Globe, fol. 1623. This is very far from being a regular play, yet has many very great beauties in it. The plot of the drunken Tinker's being taken up by the Lord, and made to imagine himself a man of quality, is borrowed from Goulart's *Histoires admirables*. The scene, in the latter end of the third and the beginning of the 4th acts, is at Petruchio's house in the country; for the rest of the play, at Padua. This Comedy has been the ground work of some other pieces, particularly *Sarwney the Scot*,

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The Cobler of Preston, and Catharine and Petruchio; among which the last is much the most regular and perfect Drama that has ever been formed from it. Dr. Johnson says, "Of this play the two plots are so well united, that they can hardly be called two without injury to the art with which they are intervoven with all the variety of a double plot, yet is not distracted by unconnected incidents. The part between Katherine and Petruchio is eminently spritely and diverting. At the marriage of Bianca, the arrival of the real father perhaps produces more perplexity than pleasure. The whole play is very popular and diverting."

Tancred. Trag. by Sir Henry Wotton, composed when the author was a young man at Queen's College, but never printed.

Tancred and Sigismund. Trag. This play was the work of five gentlemen of the Inner Temple, and was performed there before Queen Elizabeth in the year 1653.

Tancred and Sigismunda. Trag. by James Thomson. Acted at Drury-Lane, 8vo. 1744. The plot of this play is taken from the novel of *Gil Blas*. It is one of the best of this author's dramatic

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tic pieces, and met with very good success. The characters are well supported, yet they are not sufficiently new and striking. The loves of Tancred and Sigismunda are tender, pathetic and affecting; yet there is too little variety of incident or surprize, to preserve the attention of an audience sufficiently to it; and the language in many places poetical and flowery, yet in the general too declamatory and sentimental. On the whole, therefore, the piece, though far from wanting some share of merit, appears heavy and dragging in the representation, and seems therefore better adapted to the closet than the theatre.

Tantara Rara; or, *Rogues all*. Farce. Acted at Covent-Garden, 1788. This piece is translated from the French, and, though it has much merit, was interdicted on the representation.

Tartuffe; or, *The French Puritan*. Com. by Math. Medbourne. Acted at the Theatre Royal, 4to. 1670. This play is an improved translation of Moliere's *Tartuffe*, and according to the author's own account met with very great applause.

Tartuffe; or, *The Hypocrite*. Com. by J. Ozell.

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This is only a literal translation from Moliere.

Tarugo's Wiles; or, *The Coffee-house*. Com. by Sir Thomas St. Serfe. Acted at the Duke of York's Theatre, 4to. 1668. This piece, if not intitled to the *first*, may, without presumption, lay claim to a place in the *second* rank of our dramatic writings.

Taste. Com. of two acts. by Samuel Foote. Acted at Drury-Lane, 8vo. 1752. This piece and its profits were given by its author to Mr. Worldeale the painter, who acted the part of Lady Pentweasle in it with great applause. The general intention of it is to point out the numerous impositions that persons of fortune and fashion daily suffer in the pursuit of what is called *Taste* or a love of *Vertu*, from the tricks and confederacies of painters, actioneers, *Medal Dealers*. &c. and to shew the absurdity of placing an inestimable value on, and giving immense prizes for, a parcel of maimed busts, crazed pictures, and inexplicable coins, only because they have the mere name and appearance of antiquity, while the more perfect and really valuable performances of the most capital artists of our own age and country,

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country, if known to be such, are totally despised and neglected, and the artists themselves suffered to pass through life unnoticed and discouraged; these points Mr. Foote has in this Farce set forth in a very just, and at the same time a very humorous light; but whether the generality of the audience did not relish, or perhaps did not understand this confined satire, or that, understanding it, they were so wedded to the infatuation of being imposed on, that they were unwilling to subscribe to the justice of it, we will not pretend to determine; but it met with some opposition for a night or two, and during the whole run of it, which was not a long one, found at best but a cold and distasteful reception.

The Taxes. Dramatic Entertainment, by Dr. Bacon, 8vo. 1757.

The Taylors. Trag. for warm weather. Acted at the Haymarket, 8vo. 1778. This piece was first acted, 1767, at a time when there had been great disturbances between the master Taylors and their journeymen about wages. The author of it hath kept himself concealed; but the manner in which it came to the manager is said to have been as follows: A short time before its ap-

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pearance, Mr. Foote received the manuscript from Mr. Doddsley's shop, offering it for his acceptance, with a request at the same time, that if it was not approved, it might be returned in the manner it came to him. Mr. Foote, on perusing it, was much pleased with the performance, ordered it immediately into rehearsal, and took the principal character himself.

Tchoo Chi Cou Ell; or, The Little Orphan of the Family of Tockoo. Tr. 8vo. 1737. This is nothing more than a literal translation from the Chinese language of the tragedy in the first volume of Du Halde's *History of China*, by Richard Brookes.

Teague's Ramble to London. Interlude. Acted at the Haymarket, 1770. Not printed.

The Tears and Triumphs of Parnassus. Ode, by Robert Lloyd; performed at Drury-Lane, 4to. 1760.

Texnolamia; or, The Marriage of the Arts. Com. by Barton Holiday, 4to. 1618. This piece was acted by the students of Christ Church, Oxford, before the University at Shrove-Tide. It is entirely figurative, all the liberal arts being personated in it.

Telemachus. Masque, by George

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George Graham, 4to.
1763.

Tempe Restor'd. Masq.
4to. 1631. This piece was
presented before K. Charles
I. at Whitehall on Shrove-
Tuesday, 1631, by the
Queen and fourteen of her
ladies. It is founded on
the story of Circe, as related
in the 14th book of Ovid's
Metamorphoses.

The Tempest. A Com.
by William Shakspeare, fol.
1623. This is a very ad-
mirable play, and is one in-
stance, among many, of our
author's creative faculty,
who sometimes seems wan-
tonly, as if tired with rum-
maging in nature's store-
house for his characters, to
prefer the forming of such
as she never dreamt of, in
order to shew his own power
of making them act and
speak just as she would have
done had she thought pro-
per to have given them ex-
istence. One of these cha-
racters is Caliban in this
play, than which nothing
surely can be more *outré*,
and at the same time no-
thing more perfectly natu-
ral. His Ariel is another
of these instances, and is the
most amazing contrast to the
heavy earth-born clod we
have been mentioning; all
his descriptions, and indeed
every word he speaks, ap-
pearing to partake of the

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properties of that light and
invisible element which he
is the inhabitant of. Nor
is his Miranda less deserv-
ing of notice, her simplicity
and natural sensations under
the circumstances he has
placed her in, being such as
no one since, though many
writers have attempted an
imitation of the character,
has ever been able to ar-
rive at. The scene is at
first on board a vessel in a
storm at sea; through all
the rest of the play, in a de-
sert island. Dr. Johnson
says, "It is observed of *The
Tempest*, that its plan is re-
gular; this the author of *The
Revisal* thinks, what we
think too, an accidental ef-
fect of the story, not intend-
ed or regarded by our au-
thor. But whatever might
be Shakspeare's intention
in forming or adopting the
plot, he has made it instru-
mental to the production of
many characters, diversified
with boundless invention,
and preserved with profound
skill in nature, extensive
knowledge of opinions, and
accurate observation of life.
In a single drama are exhi-
bited princes, courtiers, and
sailors, all speaking in their
real characters. There is the
agency of airy spirits, and
of an earthly goblin. The
operations of magic, the tu-
mults of a storm, the adven-
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tures of a desert island, the native effusion of untaught affection, the punishment of guilt, and the final happiness of the pair for whom our passions and reason are equally interested."

The Tempest; or, *The Enchanted Island*. Com. by J. Dryden. Acted at Dorset-Gardens, 4to. 1670. The whole ground work of this play is built on the fore-mentioned one of Shakspeare, the greatest part of the language and some entire scenes being copied *verbatim* from it. Mr. Dryden has, however, made a considerable alteration in the plot and conduct of the play, and introduced three entire new characters, viz. a sister to Miranda, who, like her, has never seen a man; a youth who has never beheld a woman; and a female monster, sister and companion to Caliban; besides which, he has somewhat enlarged on the characters of the sailors, greatly extended the musical parts, and terminated the whole with a kind of masque. In short, he has, on the whole, rendered it more shewy, more intricate, and fitter to keep up the general attention of the audience; and yet to the immortal evidence of Shakspeare's superior abilities over every

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other genius, we cannot but observe that the work of this very great poet Mr. Dryden, interwoven as it is with the very texture of Shakspeare's play, and fine as it must be considered taken singly, appears here but as patch-work, as a fruit entirely unequal to the noble stock on which it is engrafted. Mr. Dryden, in his preface, observes, that Fletcher in his *Sea Voyage*, and Sir John Suckling in his *Goblins*, have borrowed very considerably from Shakspeare's *Tempest*. Sir William Davenant had some share with Dryden in this alteration.

The Tempest. Opera, 8vo. 1756. By David Garrick, Esq. This is only the principal scenes of Shakspeare's *Tempest*, thrown into the form of an opera, by the addition of many new songs. It was performed at the Theatre Royal in Drury-Lane with success.

The Temple Beau. Com. by Henry Fielding. Acted at Goodman's-Fields, 8vo. 1729. This play contains a great deal of spirit and real humour.

The Temple of Dullness, with the humours of Signor Capochio and Signora Dorinna. A Comic Opera. Acted at Drury-Lane, 4to. 1745.

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The Temple of Love. A Masque. Presented by the Queen's Majesty and her ladies at Whitehall on Shrove Tuesday 1634. By Inigo Jones and Wm. Davenant, 4to. 1634.

Temple of Love. Pastoral Opera, englished from the Italian. Performed at the Haymarket, 4to. 1706. By Peter Motteux.

The Temple of Peace. Masque of one act, performed at Dublin, 8vo. 1749.

The Tender Husband; or, The Accomplished Fool. C. by Sir Richard Steele. Acted at Drury-Lane, 4to. 1705. Some part of this play is borrowed from Moliere's *Sicilien, ou L'Amour Peintre*.

Teraminta. An English Opera, by Mr. H. Carey, 8vo. 1732. This piece was performed at the Theatre in Lincoln's-Inn-Fields.

Tetby's Festival; or, The Queen's Wake, celebrated at Whitehall, the 5th of June, 1610, devised by Sam. Daniel, 4to. 1610.

The Theatrical Candidates. Prel. by David Garrick, Esq. Acted at Drury-Lane, 8vo. 1775.

The Theatrical Manager. Dram. Satire, 8vo. 1751. Abuse on Mr. Garrick.

Thebais. Trag. by Tho. Newton, 4to. 1581. This is a translation from one of

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the tragedies published as Seneca's.

Thelyptbora; or, More Wives than One. Far. by F. Pilon. Acted at Covent-Garden, 1781. The popularity of Mr. Madan's book with the same title as this piece, and the novelty of its doctrine, seemed to point them out as good subjects for comic ridicule. His piece was represented once, and attempted a second time but without success.

Themistocles, the Lover of his Country. Trag. 1729. 8vo. by Dr. Sam. Madden. Acted with some success at the Theatre in Lincoln's-Inn-Fields.

Theodoric King of Denmark. Trag. by a young gentlewoman, 8vo. 1752.

Theodosius; or, The Force of Love. Trag. by Nath. Lee. Acted at the Duke's Theatre, 4to. 1680. This play met with great and deserved success, and is to this day a very favourite tragedy with most of the sensible part of the audience. The passions are very finely touched in it, and the language in many parts extremely beautiful. Every thing that relates to the loves of Varanes, Athenais, and Theodosius, is uniform, noble, and affecting; yet even all these beauties cannot bribe us from remarking how

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how very unequal to these is the episode of the loves of Marcian and Pulcheria, which is in itself so trifling, and so unconnected and unnecessary to the main plot of the play, that, with a very little alteration, those two characters, and every thing that relates to them, might be entirely omitted, and the piece rendered the better for the want of them. Marcian's behaviour to Theodosius is not only inconsistent with probability, but such as renders the latter too contemptible for the sufferance of an audience after it, to admit him again on the stage; and Pulcheria's banishing the general only to have an opportunity of recalling him, to surprize him by making him her husband, has something in it so truly ludicrous and puerile, that one should imagine it rather the treatment of a skittish boarding-school miss to some pretty master just come home to a holiday breaking-up, than that of a princess, to whom the empire of the world was to devolve, towards a hardy foldier, whose arms that world had trembled at the sound of. It were therefore to be wished, that this slight hint might induce some person equal to the task, to undertake an alteration of

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it, by curtailing these superfluous excrescences, and filling up the hiatus they would leave, with some incidents that might have more uniformity and connection with the general design of the play.

Thersytes, his Humours and Conceits. An Interlude. Anon. 1598.

Thomas and Sally. A Musical Entertainment, 8vo. 1761. This little piece was performed at Covent-Garden Theatre with great success. It was written by Mr. Isaac Bickerstaffe. The plot is very simple, being no more than a country 'squire's attempting the virtue of a young girl in the neighbourhood, who, after resisting all the persuasions of an old woman who pleads in the 'squire's favour, is at last rescued from intended violence by the timely approach of a youth, for whom she had long maintained a pure and unaltered passion. The songs are pleasing, and the music well adapted to the present taste.

Thomaso; or, The Wanderer. Com. in two parts, by Thomas Killigrew, fol. 1664.

Thomyris, Queen of Scythia. An Opera, by P. Motteux, 4to. 1707. This was performed at the Theatre Royal in Drury-Lane, and

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and was one of the attempts made at that time for the introduction of English operas after the manner of the Italian.

Thorney Abbey; or, The London Maid. Tra. by T. W. 12mo. 1662.

The Thracian Wonder. A comical History, by John Webster and William Rowley, 4to. 1661. This play was acted with great applause.

The Three Conjurors. A political Interlude, stolen from Shakspeare, 4to. 1763. A squib thrown at Lord Bute.

Three Hours after Marriage. Com. of three acts, by Messrs. Gay, Pope, and Arbuthnot. Acted at Drury-Lane, 8vo. 1717. This little piece, the joint produce of this triumvirate of first-rate wits, was very deservedly damned. The consequence of which was the giving Mr. Pope so great a disgust to the stage, that he never attempted any thing in the dramatic way afterwards; and, indeed, he seems, through the course of his satirical writings, to have shewn a more peculiar degree of spleen against those authors who happened to meet with success in this walk, in which he had so conspicuously failed. Yet it is far from improbable,

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that had he thought it worth his while singly to have taken the pains of writting a dramatic piece, he might have succeeded equally, if not superior to any of his contemporaries. Though this piece was printed under the name of Gay, his hand is not very discernible in any part of it. We may however observe, that the character of Sir Tremendous, being apparently designed for Dennis, was in all probability introduced by Pope. Fossile, who was meant as the representative of Dr. Woodward, might likewise have been the production of Arbuthnot, who through the knowledge incident to his profession was enabled to furnish a sufficient train of physical terms and observations. Phœbe Clinket also should seem to have been intended as a ridicule on one of the females, whose petulant attacks had irritated the little bard of Twickenham. Cibber informs us, that his own quarrel with him was occasioned by a joke thrown into the Rehearsal, at the expence of this unsuccessful performance.

A right excellent and famous Comedy, called, *The Three Ladies of London.* Wherein is notablie declared and set forth how by means

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meanes of Lucar, Love and Conscience is so corrupted, that the one is married to Diffimulation, the other fraught with all abomination. A perfect patterne for all estates to looke into, and a worke right worthie to be marked. Written by R. W. as it hath been publicly plaied.—At London. Printed by Robert Warde, dwelling neere Holburne Conduit, at the signe of the Talbot, 1584.

The Three Old Women Weatherwise. An Interlude, by G. S. Carey. Acted at the Hay-market, 1770.

Three Weeks after Marriage. Com. of two acts, by Arthur Murphy, performed at Covent-Garden, 8vo. 1776. This piece affords a very striking proof of the capriciousness of public taste, and the injustice of some public determinations. It is no other than the *What we must all come to*, of the same author, with only a new title. On its first appearance it was condemned almost without a hearing, and lay dormant for several years, until Mr. Lewis ventured to produce it again at his benefit, when it met with universal applause, and still continues to be favourably received.

Thierry and Theodoret.

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Trag. by Beaumont and Fletcher. Acted at the Black-Fryars, 4to. 1621. The plot of this play may be seen by consulting De Serres, Mezeray, and other of the French writers on the reign of Clotaire II. and the scene lies in France. In the folio edition of these authors' works in 1679, the editor, either designedly, or from some carelessness of the compositor, has omitted a great part of the last act, which contains the King's behaviour during the operation of the poison administered to him by his mother, and which is as affecting as any part of the play.

Thyestes. Trag. by Jasper Heywood, 8vo. 1560. This is only a translation from the *Thyestes* of Seneca. It was not intended for the stage.

Thyestes. Tra. by John Wright, 12mo. 1674. This is another translation of the same play.

Thyestes. Trag. by John Crowne. Acted at the Theatre Royal, 4to. 1681. This is the only piece on this story that has made its appearance on the English stage, where it met with good success.

Time vindicated to himself and his Honours. Masque, by Ben Jonson, presented at

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at Court on Twelfth-night, 1623.

Timanthès. Trag. by John Hoole. Acted at Covent-Garden, 8vo. 1770. This second tragedy by the worthy and ingenious Mr. Hoole, like his first, is the child of Metastasio, and indeed has all the features of its parent.

The Times. Comedy, by Mrs. Elizabeth Griffiths. Acted at Drury-Lane, 8vo. 1779. This piece, like most other of the same author's, is taken from the French. It possesses as much merit, but was not acted with equal success to some of her former pieces.

Timoleon. Trag. by B. Marryn, 8vo. 1730. This play was acted at Drury-Lane Theatre with some success.

Timoleon; or, The Revolution. Trag-Com. Anon. 1697. The comic parts of this play are intended as a satire on mercenary courtiers, who prefer money to merit.

Timon in Love; or, The Innocent Theft. Com. by J. Kelly, 8vo. 1733. This play was acted at Drury-Lane with indifferent success. It is a translation, with but little alteration, of *The Timon Misanthrope* of M. De L'Isle.

Timon of Athens. Trag.

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by William Shakspeare, fol. 1623. There are some passages in this play equal to any thing this author ever wrote, particularly Timon's grace, and his several curses; nor was there ever perhaps an higher finished character than that of Apemantus. Yet it is not without some faults in point of regularity. The story may be found in Lucian's *Dialogues*, Plutarch's *Life of Marc Anthony*, &c. The scene lies in Athens and the woods adjacent. Dr. Johnson observes, this play "is a domestic tragedy, and therefore strongly fastens on the attention of the reader. In the plan there is not much art, but the incidents are natural, and the characters are various and exact. The catastrophe affords a very powerful warning against that ostentatious liberality which scatters bounty, but confers no benefits, and buys flattery, but not friendship."

The History of Timon of Athens, the Manbater, made into a play, as the alterer modestly phrases it, by Thomas Shadwell. Acted at the Duke's Theatre, 4to. 1678. This tragedy is borrowed from the foregoing one, but is not near so good a play, almost every thing that is valuable in it being what

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what the author has taken verbatim from Shakspeare.

Timon of Athens. Altered from Shakspeare and Shadwell, by James Love. Acted at Richmond, 8vo. 1768.

Timon of Athens. Trag. Altered from Shakspeare. by R. Cumberland. Acted at Drury Lane, 8vo. 1771, but with little success.

'Tis better than it was. Com. by George Digby, Earl of Bristol. This play is taken from the Spanish, and acted at the Duke's Theatre between 1662 and 1665. Not printed.

'Tis Pity She's a Whore. Trag. by John Ford. Acted at the Phoenix, Drury Lane, 4to. 1633. We cannot help considering this play as the master-piece of this great author's works. There are some particulars in it both with respect to conduct, character, spirit, and poetry, that would have done honour to the pen of the immortal Shakspeare himself.

'Tis well if it Takes. C. by William Taverner, 8vo. 1719. This play was acted with success at the Theatre in Lincoln's - Inn - Fields, yet, like most of its author's pieces, quickly sunk into oblivion.

'Tis Well its no Worse. Com. by Isaac Bickerstaffe.

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Acted at Drury-Lane, 8vo. 1770. It was not unsuccessfully performed.

Tittle Tattle; or, Taste à-la-Mode. F. 8vo. 1749. This is no other than Extracts from Swift's *Polite Conversation*.

Titus. Opera, translated from Metastasio, by John Hoole, 8vo. 1768.

Titus Andronicus. Trag. by Wm. Shakspeare, 4to. 1594. This play has by some been denied to be Shakspeare's; and Ravenscroft, in the epistle to his alteration of it, too positively asserted that it was not originally Shakspeare's, but brought by a private author to be acted, and that he only gave some master-touches to one or two of the principal parts or characters. However, as Theobald admitted it into his edition of this author's works, we cannot think ourselves entitled to deny it a place. It is true, there is somewhat more extravagant in the plot, and more horrid in the catastrophe, than in most of Shakspeare's Tragedies; but as we know that he sometimes gave an unlimited scope to his imagination, and as there are some things in the characters of Aaron, Tamora, and Titus, which are scarcely to be equalled, we can hardly deny our homage

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age to those stamps of sterling merit which appear upon it, nor our acquiescence to the opinion of a critic so well acquainted with the manner of our author as Mr. Theobald unquestionably was. Later critics of abilities, much superior to Mr. Theobald's, have, however, given very different opinions on this subject. See Dr. Johnson's, Dr. Farmer's, Mr. Steeven's, and Mr. Malone's sentiments on the same subject at the end of this play, in the last edition of Shakspeare. The scene lies in Rome, and the plot borrowed, but very slightly, from the Roman history of the latter empire.

Titus Andronicus; or, *The Rape of Lavinia*. Tr. by Edward Ravenscroft. Acted at the Theatre Royal, 4to. 1687.

Titus and Berenice. Tr. by Thomas Otway, 4to. 1677. This is a translation, with some few alterations, from a tragedy of the same name by M. Racine.

Titus Vespasian. Tr. by John Cleland, 8vo. 1760. This piece is by no means destitute of merit.

The Tobacconist. Com. of two acts, by Fra. Gentleman, altered from Ben Jonson's *Alchymist*. Acted at the Haymarket and Edinburgh, 8vo. 1771.

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Tombo Chiqui; or, *The American Savage*. A dramatic Entertainment, in three acts, by John Cleland, 8vo. 1758. This is no more than a translation of the *Arlequin Sauvage* of De L'Isle.

Tom Effence; or, *The Modish Wife*. Com. Acted at the Duke's Theatre, 4to. 1677. One Mr. Rawlins is said to be the author of this play.

Tom Jones Com. Opera, by Joseph Reed. Acted at Covent-Garden, 8vo. 1769. This is taken from Fielding's novel, with the same title, and was received with considerable applause.

Tom Thumb. Burletta, by Kane O'Hara. Acted at Covent-Garden, 1780. An alteration of Fielding's *Tom Thumb*, with the addition of songs. It met with great success.

Tome Tylere and his Wyfe. *A passing merrie Interlude*. Anonymous, 1598. This play has been attributed to William Wayer. The plot of it resembles M. Poison's *Le Sot vengé*, and the intent of it is to represent and humble a shrew.

The Ton; or, *The Follies of Fashion*. Com. by Lady Wallace. Acted at Covent-Garden, 1788. This play has many defects, and was soon withdrawn.

Tony Lumpkin in Town; or,

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or, *The Dilettanti*. Farce, by J. Keefe. Acted at the Haymarket, 1778, printed 8vo. 1780. A very humorous production, which received the applause it deserved.

Too Civil by Half. Far. by Mr. Dent, acted at Drury-Lane, 1782. The dialogue of this piece has several good turns in it, and the incidents are laughable. It was very favourably received.

The Touchstone. A Pantomime. Acted at Covent-Garden, 1779.

The Tournament. Interlude, 8vo. 1777. This is one of the pieces published under the name of Thomas Rowley, a Priest, of the fifteenth century. It is now generally acknowledged to be the production of T. Chatterton.

The Town Fop; or, Sir Timothy Tawdrey. Com. by Mrs. Aphra Behn. Acted at the Duke's Theatre, 4to. 1677.

The Town Shifts; or, Suburb Justice. Com. by Edward Revet. Acted at the Duke's Theatre, 4to. 1671. Langbaine speaks highly in favour of this play as an instructive and moral piece; and particularly commends the author for the signature of one of his characters, viz. Lovewell, who,

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though reduced to poverty, not only maintains himself by the principles of innate honesty and integrity, but even takes great pains in the persuading his two friends and comrades, Friendly and Faithful, to the practice of the same. The whole piece, according to the preface, was begun and finished in a fortnight.

The Toy. Com. Acted at Covent-Garden, 1789, with applause.

The Toyshop. Farce, by Robert Doddsley, 8vo. 1735. The hint of this elegant and sensible little piece seems built on Randolph's *Muses Looking-glass*. The author of it, however, has so perfectly modernized it, and adapted the satire to the peculiar manner and follies of the times he writes to, that he has made it perfectly his own, and rendered it one of the justest, and at the same time best-natured rebukes that fashionable absurdity perhaps ever met with.

The Tragedy of Tragedies; or, The Life and Death of Tom Thumb the Great, 8vo. 1731, with annotations by Scriblerius Secundus. This piece first made its appearance in the Little Theatre in the Haymarket, in the year 1730, in one act only; but in the above-mentioned

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mentioned year the success it had met with before induced the author to enlarge it to the extent of three acts, and bring it on the stage again, first in the Haymarket, and afterwards in Drury-Lane Theatre. It is perhaps one of the best burlesques that ever appeared in this or any other language, and may properly be considered as a sequel to the Duke of Buckingham's *Rehearsal*, as it has taken in the absurdities of almost all the writers of tragedy from the period where that piece stops. In a word, this piece possesses in the highest degree the principal merit of true burlesque, viz. that while it points out the faults of every other writer, it leaves no room for the discovery of any in itself.

Tragopodagra; or, *The Gout*. Trag. translated from Lucian, by Dr. Thomas Franklin, 4to. 1781.

Trappolin supposed a Prince. Tragi-Com. by Sir Aston Cockain, 12mo. 1658. The author of this piece borrowed his design from an Italian Tragi-Com. called *Trappoline creduto Principe*. It is a most absurd piece of work, every rule of character, probability, and even possibility, being absolutely broken through, and very little wit or humour to com-

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pensate for such irregularity.

The Travels of the Three English Brothers, Sir Thomas, Sir Anthony, and Sir Robert Shirley. An historical Play, by John Daye, 4to. 1607.

The Traytor. Trag. by James Shirley, 4to. 1635. This play was originally written by one Rivers, a Jesuit, but is greatly altered by its present author.

The Traytor to Himself; or, *Man's Heart his greatest Enemy*. A moral interlude, by William Johns, 4to. 1678. This piece is written in rhyme, and was performed by the boys of the public school at Evesham, at a breaking-up, and published so as to render it useful on the occasion. It contains many moral and instructive sentences, well adapted to the capacities of youth.

The Treacherous Husband. Trag. by Samuel Davey, 8vo. 1737.

The Treasure. Comedy, translated from Plautus, by Bonnel Thornton, 8vo. 1767.

Trick for Trick; or, *The Debauch'd Hypocrite*. Com. by Thomas Durfey. Acted at the Theatre Royal, 4to. 1678. This is very little more than a revival of Beaumont and Fletcher's *Monf. Thomas*,

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Thomas, though Mr. Durey has scarcely had candour enough to acknowledge the theft.

A Trick to Catch the Old One. Com. by Thomas Middleton. Acted both at Paul's and Black-Fryars, 4to. 1608. This is an excellent old play, and appears to have been greatly in vogue at the time it was written.

Trick upon Trick; or, Squire Brainless. Com. by Aaron Hill. It made its appearance at Drury-Lane, but was damned the very first night.

Trick upon Trick. Com. of two acts, by R. Fabian, 1735, 8vo. This piece made its appearance at Drury-Lane.

The Tripple Marriage. C. translated from the French of *Destouches*; and printed in Foot's *Comic Theatre*, vol. I.

A Trip to Calais. Com. by Sam. Foote, 8vo. 1778. This comedy was intended for representation in 1776, at the Haymarket, but containing a character designed for a Lady of Quality, she had interest enough to prevent its obtaining a licence. It was afterwards altered, and acted under the title of *The Capuchin*.

The Trip to Portsmouth. Sketch of one act, with

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songs, by George Alexander Stevens, performed at the Haymarket, 8vo. 1773.

A Trip to Scarborough. Com. by Richard Brinsley Sheridan, Esq. Acted at Drury-Lane, 1776. An alteration of Vanburgh's *Relapse*; but such a one as will add little to the reputation of the gentleman whose name it bears.

A Trip to Scotland. F. by William Whitehead, Esq. Acted at Drury-Lane, 8vo. 1770. One of the best farces of the present times.

Tristram Shandy. A piece of two Acts, by Mr. Macnally. Acted at Covent-Garden, 1783, with much applause.

The Triumph of Mirth; or, Harlequin's Wedding. Pantomime, acted at Drury-Lane, 1782.

The Triumphant Widow; or, The Medley of Humours. Comedy, by William Duke of Newcastle. Acted at the Duke's Theatre, 4to. 1677. This is esteemed an excellent play, though now never acted.

The Triumph of Beauty. A masque, by James Shirley, 8vo. 1646. This piece is printed together with some poems of the Author's, and esteemed of less consequence than the generality of his dramatic works.

Triumphs of the Gout.
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A mock Tragedy, translated from the Greek of Lucian, by Gilbert West, Esq. 4to. 1749. Printed with his translation of Pindar.

The Triumphs of Hymen. Masque, by J. Wignell, 8vo. 1762.

The Triumphs of Love and Honour. A play, by Thomas Cooke, 8vo. 1731. Acted at the Theatre Royal in Drury-Lane, but without success.

The Triumph of Peace. A masque, by James Shirley, 4to. 1633. This masque was presented before the King and Queen, at the Banqueting-house at Whitehall, by the Gentlemen of the Four Inns of Court, on the 3d of February, 1633.

The Triumph of Peace. A masque, by Robert Dodsley, 4to. 1749. This was written on occasion of the signing the treaty of peace at Aix-la-Chapelle. It was set to music by Dr. Arne, and performed at Drury-Lane.

The Triumphs of the Prince d'Amour. A masque, by Sir W. Davenant, 4to. 1635. This masque was written in three days, at the request of the members of the Inner Temple, by whom it was presented for the entertainment of the Prince Elector, at his Highness's palace in the Mid-

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dle Temple, on the 24th of February, 1635.

The Triumphs of Virtue. Tragi-Comedy, Anonym. 4to. Acted at the Theatre Royal, 1697.

Troades. Trag. 12mo. 1660. This piece is published with poems upon several occasions, and has the letters S. P. which all the writers explain to be Samuel Pondage.

Troades; or, *The Royal Captives*; Trag. by Sir Edward Sherbourne, 8vo. 1649. This is a critical translation, with remarks, of the same piece with the foregoing.

Troades. Trag. translated from Euripides, 8vo. 1780.

Troas. Trag. by Jasper Heywood, 4to. 1581. This is a translation from Seneca, in which, however, the translator has taken considerable liberties with his author.

Troas. Trag. translated from Seneca, by J. T. 4to. 1686. None of these translations were ever intended for the stage.

Troilus and Cressida. Tr. by Wm. Shakspeare, 4to. 1609. This is, perhaps, the most irregular of all Shakspeare's plays, being not even divided into acts; yet it contains an infinite number of beauties. The characters of the several Greeks

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Greeks and Trojans are finely drawn and nicely distinguished; and the heroism of the greatest part of them finely contrasted by the brutishness of Thersites, and the contemptible levity of Pandarus. Cressida's love in the first part of the play, and her inconstancy in the sequel, bespeak the author perfectly acquainted with the female heart: Troilus's conviction of her falshood is admirably conducted; and his behaviour on the occasion, such as a lover of the complexion he at first appears would naturally fall into. The scene lies in Troy and the Grecian camp, alternately. Dr. Johnson says, "This play is more correctly written than most of Shakspeare's compositions, but it is not one of those in which either the extent of his views or elevation of his fancy is fully displayed. As the story abounded with materials, he has exerted little invention; but he has diversified his characters with great variety, and preserved them with great exactness. His vicious characters sometimes disgust, but cannot corrupt, for both Cressida and Pandarus are detested and condemned. The comic characters seem to have been the favourites of the writer;

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they are of the superficial kind, and exhibit more of manners than nature; but they are copiously filled and powerfully impressed. Shakspeare has in his story followed, for the greater part, the old book of Caxton, which was then very popular; but the character of Thersites, of which it makes no mention, is a proof that this play was written after Chapman had published his version of Homer."

The True Born Scotchman.
See *The Man of the World*.

The True Widow. Com. by Thomas Shadwell. Acted at the Duke's Theatre, 4^{to}. 1679. The plot of this piece is entirely invention, not having been borrowed from any one. It did not, however, meet with success in the representation.

Try Again. Acted at the Haymarket, 1790, with applause.

The History of the Tryall of Chevalry. With the Life and Death of Cavaliero Dicke Bowyer. As it hath bin lately acted by the Right Honourable the Earl of Darby his servants. Winstanley and Philips have ascribed this piece to William Wayer; but Langbaine imagines it not to be written by that author.

The Tryal of the Time-P 3 Killers.

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Killers. Com. of five acts, by Dr. Bacon, 8vo. 1757.

Tryphon. Trag. by R. Earl of Orrery, fol. 1672. It was performed at the Duke of York's Theatre with great success.

Tumble down Dick; or, Phaeton in the Suds. Farce, by Henry Fielding, 8vo. 1737. This piece was acted at the Little Theatre in the Haymarket, and was written in ridicule of an unsuccessful Pantomime, performed at Drury-Lane house, called, *The Fall of Phaeton.*

Tunbridge-Wells; or, A Day's Courtship. Comedy. Acted at the Duke's Theatre, 4to. 1678. This play seems intended as a kind of imitation of Shadwell's *Epsom Wells*, but falls greatly short of the merit and humour of that Comedy.

Turk and no Turk. Musical Com. by Mr. Colman, jun. Acted at the Haymarket, 1785. This piece was received with applause.

Tunbridge Walks; or, The Yeoman of Kent. Com. by Thomas Baker, 4to. 1703. This is an entertaining and well conducted play, and contains a great deal of true character and pointed satire.

Turncoat. A Parody on the Tragedy of *Athelstan*, 8vo. 1756.

The Turkish Court; or, The London Prentice. Bur-

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lesque Satirical Piece, by Mrs. Latitia Pilkington, 1748. This was performed only at the Little Theatre in Capel-street, Dublin, but was never printed.

The Tuscan Treaty; or, Tarquin's Overthrow. Tra. 8vo. 1733. This play was acted at Covent-Garden. It was written by a gentleman then deceased, and revised and altered by William Bond, Esq. The story of it is founded on the Roman history, soon after the expulsion of the Tarquins.

The Tutor. Farce, acted at Drury-Lane, 1765. This piece was brought out under the patronage of Mr. Colman, but it was acted only two nights.

A Tutor for the Beaus; or, Love in a Labyrinth. A Com. by J. Hewitt. Acted at Lincoln's-Inn-Fields, 8vo. 1737. An indifferent piece.

Twelfth-Night; or, What you Will. Com. by Wm. Shakspeare, fol. 1623. This comedy, with respect to its general plot, is taken from Belleforest's novels, Tom. 4. Hist. 7. but the mistakes arising from Viola's change of habit, and true resemblance to her brother Sebastian, seem to owe their origin to the *Menæchmi* of Plautus, which not only Shakspeare, but several others of our dramatic writers,

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ers, have since borrowed from. There is somewhat singularly ridiculous and pleasant in the character of the fantastical Steward Malvolio ; and the trick played him by Sir Toby Belch, and Maria, contains great humour and somewhat of originality in the contrivance, which cannot fail of affording continual entertainment to an audience. This play has at different times, even lately, been revived, particularly on Twelfth-Night, to which period, however, it has no kind of reference in any thing but its name. The scene lies in a city on the coast of Illyria. Dr. Johnson says, “ This play is in the graver part elegant and easy, and in some of the lighter scenes exquisitely humorous. Ague Cheek is drawn with great propriety, but his character is, in a great measure, that of the natural fatuity, and is therefore not the proper prey of a satirist. The soliloquy of Malvolio is truly comic ; he is betrayed to ridicule merely by his pride. The marriage of Olivia, and the succeeding perplexity, though well enough contrived to divert on the stage, wants credibility, and fails to produce the proper instruction required in the drama, as

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it exhibits no just picture of life.”

The Twin Brothers. C. translated from Plautus, by Richard Warner, 8vo. 1773.

Twin Rivals. Com. by George Farquhar. Acted at Drury-Lane, 1703. This play met with very great success, and is said by the critics to be the most regular and compleat of all this author's dramatic works.

The Twins. Tragi-Com. by William Rider. Acted at the private house, Salisbury-court, 4to. 1655.

Two Angry Women of Abington. Com. by Henry Porter, 4to. 1599. This play is not divided into acts. The full title runs thus : *A pleasant History, called. The two angrie Women of Abington ; with the humorous Mirth of Dick Coomes and Nicholas Proverbs, two Serving Men.* Acted by Lord Nottingham, Lord High Admiral's servants.

The Two English Gentlemen ; or, The Sham Funeral. Com. by James Stewart, 8vo. 1774. This despicable piece was acted one night at the Haymarket, by a set of performers every way worthy of the author.

The Two Gentlemen of Verona. Com. by William Shakspeare, fol. 1623. This is a very fine play, the plot simple and natural ; the characters

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characters perfectly marked, and the language poetical and affecting.

The Two Gentlemen of Verona. Com. by Shakspeare; with alterations and additions by Benjamin Victor. Acted at Drury-Lane, 8vo. 1763.

The History of the Two Maids of Moore Clacke, with the Life and simple manner of John in the Hospitall. Played by the children of the King's Majestie, Revels. Written by Robert Armin, 4to. 1609.

The Two Merry Milk-Maids; or, The best Words wear the Garland. Com. by J. C. Acted by the company of the Revels, 4to. 1620.

The Two Noble Kinsmen. Tragi-Com. by J. Fletcher and William Shakspeare. Acted at the Black-Fryars, 4to. 1634. The story of this play is taken from Chaucer's *Palamon and Arcite*; or, *The Knight's Tale*.

The Two Misers. Musical Farce, by Kane O'Hara. Acted at Covent-Garden, 8vo. 1775.

Two Plots Discovered, a Third Pays for All. Com. by G. P. 12mo. 1742. It is scarcely possible to conceive any thing more contemptible than this piece.

The Two Queens of Brentford; or, Bayes no Poetafter.

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Musical Farce, or Comical Opera, being the sequel of *The Rehearsal*, by Thomas Durfey, 8vo. 1721.

Two Lamentable Tragedies in One. By Rob. Yarrington, 4to. 1601.

Two to One. A Musical Comedy, by Mr. Colman, jun. Acted at the Haymarket, 1784, and very well received.

The Two Connoisseurs. A Comedy in rhyme, by Mr. Haley. Acted at the Haymarket, 1784, and received with much applause.

Two wise Men, and all the rest Fools. A Comical Moral, censuring the follies of that age, by Geo. Chapman, 4to. 1619.

Tyranny Triumphant! and Liberty Lost; The Muses run Mad; Apollo struck Dumb; and all Covent-Garden confounded. A Farce, by Fitzcrambo, Esq. Secretary to the Minor Poets, 8vo. 1743.

Tyrannical Government Anatomiz'd; or, A Discourse concerning evil Counsellors; being the Life and Death of John the Baptist, and presented to the King's most excellent Majesty by the author.

Anonymous, 4to. 1641. This piece, which is only a translation from Buchanan, was printed by order of the House of Commons.

Tyrannic Love; or, The Royal Martyr. Trag. by J. Dryden,

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J. Dryden. Acted at the Theatre Royal, 4to. 1672. 4to. 1686. This play is written in rhyme, yet has many things in it extremely pleasing. The plot of it is founded on history, and the scene laid in Maximin's camp, under the walls of Aquileia. "This tragedy (as Dr. Johnson observes) is conspicuous for many passages of strength and ele-

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VALENTIA; or, *The Birth-Day*. Tr. by T. Stewart, 8vo. 1772.

Valentine and Orson. A famous History, played by her Majesty's players. Not printed.

Valentine's Day. Musical Drama, by Wm. Heard. Acted at Drury-Lane, 8vo. 1776. This was acted only one night at Mr. Reddish's benefit.

Valentinian. Trag. by Beaumont and Fletcher, fol. 1647. This play was acted at first with considerable applause.

Valentinian. Tragedy. Acted at the Theatre Royal, 4to. 1685. These alterations were made by the Earl of Rochester.

The Valiant Scot. Play, by J. W. gent. 4to. 1637.

The Valian Welchman; or, *The Chronicle History of the Life and valiant Deeds*

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gance, and many of empty noise and ridiculous turbulence. The rants of Maximin have been always the sport of criticism; and were at length, if Dryden's own confession may be trusted, the shame of the writer."

The Tyrant King of Crete. Trag. by Sir Charles Sedley. This play was never acted.

V A

of Caradoc the Great, King of Cambria, now called Wales. Tragi-Com. by R. A. gent. 4to. 1615.

Vanelia; or, *The Amours of the Great*. Opera, 8vo. 1732. Court scandal.

Vanquish'd Love; or, *The Jealous Queen*, by Messrs. Daniel Bellany, sen. and jun. It was never acted, but is published with the other dramatic and poetical works of this united father and son, in 2 vols. 8vo. 1746.

Vanella. T. 8vo. 1736. This piece was never intended for the stage; but has a reference to the story of Miss Vane, an unfortunate young lady, who was said to have had an amorous connection with a certain very great personage.

The Variety. Com. by William Duke of Newcastle, 12mo. 1649. This play was

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was acted with very great applause at Black-Fryars.

Variety. Com. Acted at Drury-Lane, 1782. This play, though it has very little dramatic merit, yet, owing to the sprightliness of the dialogue, it was tolerably well received.

Venice Preserved; or, A Plot Discovered. Trag. by Thomas Otway. Acted at the Duke's Theatre, 4to. 1682. This tragedy, which is still a very favourite one with the public, is borrowed from the Abbe de St. Real's *Histoire de la Conjuration de Marquis de Bedemar*. This tragedy, says Dr. Johnson, still continues to be one of the favourites of the public, notwithstanding the want of morality in the original design, and the despicable scenes of vile comedy with which Otway has diversified his tragic action.

Venus and Adonis; or, The Maid's Philosophy, 8vo. 1659. This is one among six pieces supposed to be written by Robert Cox, the comedian, and printed in the second part of *Sport upon Sport*.

Venus and Adonis; or, The Triumphs of Love. Mock Opera, by Martin Powell. Acted at Punch's Theatre, in Covent-Garden, 8vo. 1713.

Venus and Adonis. A

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Masq. by C. Cibber, 8vo. 1715. This piece was presented at the Theatre Royal in Drury-Lane with no very great success.

Vertumnus and Pomona. Comic Opera. Acted at Covent-Garden, 1782. The fable of this piece is taken from a story in Ovid, under the same title.

A very good Wife. Com. by George Powell. Acted at the Theatre Royal, 4to. 1693.

A very Woman; or, The Prince of Tarent. Tragi-Com. by Phil. Massinger, 8vo. 1655.

The Vestal Virgin; or, The Roman Ladies. Trag. by Sir Robert Howard, fol. 1665. The scene of this play lies in Rome; and the author has written two fifth acts to it, the one of which ends tragically, and the other successfully.

The Vestal Virgin. Tr. by Henry Brooke, Esq. 8vo. 1778. Not acted.

Vice Reclaim'd; or, The Passionate Mistress. Com. by Richard Wilkinson. Acted at the Theatre Royal, 4to. 1703. Though this play made its appearance at a very disadvantageous season of the year, it met with very good success.

The Victim. Trag. by Charles Johnson. Acted at Drury-Lane, 12mo. 1714.

Victorious

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Victorious Love. Trag. by William Walker. Acted at Drury-Lane, 4to. 1698. This play is a kind of imitation of Southerne's *Oroonoko*. The author wrote it in three weeks time, at nineteen years of age, and acted a part in it himself.

The Village Lawyer. C. Entertainment. Acted at the Haymarket, 1787, for Mr. Edwin's benefit.

The Villagers. Farce, of two acts, taken from *The Village Opera*. Acted at Drury-Lane, for Mrs. Pritchard's benefit, about the year 1759. Not printed.

The Village Conjuror. Interlude, translated from J. J. Rousseau, 12mo. 1767.

The Village Opera, by Charles Johnson. Acted at Drury-Lane, 8vo. 1729. This is one of the many imitations of *The Beggar's Opera*. It is far from being devoid of merit, yet met with very indifferent success.

The Village Wedding; or, The Faithful Country Maid. Pastoral Entertainment of Music, by James Love. Acted at Richmond, 8vo. 1767.

The Villain. Trag. by Thomas Porter, 4to. 1663. This play was acted at the Duke of York's Theatre for

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ten nights successively to crowded audiences, which at that period was meeting with very great success. It is in itself a very good piece.

Vimonda. Tr. Acted at the Haymarket, 1787, and well received.

The Vintner Trick'd. F. by H. Ward, 8vo.

Virginia. Tr. by Mr. Crisp, 8vo. 1754. This tragedy is built on the celebrated story of Virginius's killing his daughter, to preserve her from the lust of Appius the Decemvir. It was acted at the Theatre Royal in Drury-Lane with some success, and indeed not undeservedly.

Virginia. Tr. by Mrs. Frances Brooke, 8vo. 1756. This play, considering it as written by a lady, is far from being devoid of merit. It was not, however, brought on the stage.

The Virgin Martyr. Tr. by Phil. Massinger, and Thomas Dekker. Acted by the servants of the Revels, 4to. 1622. The plot is from the Martyrologies of the Tenth Persecution in the time of Dioclesian and Maximin.

The Virgin Prophetess; or, The Fate of Troy. An Op. by Elk. Settle, 4to. 1701. This piece was performed at the Theatre Royal. The plot

plot is on the story of Cassandra.

The Virgin Queen. Tra. by Richard Barford, 8vo. 1729. Acted at the Theatre Royal in Lincoln's-Inn-Fields.

The Virgin Widow. C. by F. Quarles, 4to. 1649. This piece, which is the only dramatic attempt of our author, is rather an interlude than a regular play, and was not brought on the stage at any of the theatres.

Virtue Betray'd; or, Anna Bullen. Tragedy, by John Banks. Acted at the Duke's Theatre, 4to. 1682. This play met with great success at its first representation, more particularly becoming a favourite with the fair sex.

The Virtuoso. Com. by Thomas Shadwell. Acted at the Duke's Theatre, 4to. 1676. This play contains an infinite deal of true humour, and a great variety of characters highly drawn, and perfectly original.

The Virtuous Octavia. Tragi-Com. by Sam. Brandon, 12mo. 1598. The plot of this play is taken from Suetonius's Life of Augustus and Plutarch's Life of Marc Antony.

The Virtuous Wife; or, Good Luck at Last. Com. by Tho. Durfey, 4to. 1680. This is as entertaining a

comedy as any which this author has written.

The Vision of Delight. Masque, by Ben Jonson, fol. 1641. Presented at Court in Christmas, 1617.

The Vision of the Twelve Goddesses. Masque, by S. Daniel, 4to. 1623. Presented by the queen and her ladies at Hampton-Court on the 8th of January.

Ulysses. Trag. by Nich. Rowe, 4to. 1706. The scene of this play is laid in Ithaca, and the plot borrowed from the *Odyssy*. It was acted at the Queen's Theatre in the Haymarket with success; but is not the best of this author's pieces.

Ulysses. Opera, performed at Lincoln's - Inn-Fields, 4to. 1733. The words by Mr. Humphreys. The music by John Christ. Smith, jun.

The Uneasy Man. Com. translated from St. Foix, 8vo. 1771.

The Unfortunate Lovers. Trag. by Sir Wm. Davenant. Acted at the Black-Fryars, 4to. 1643.

The Unfortunate Duchess of Malfy; or, The Unfortunate Brothers. Tr. Anony. 4to. 1708. This play was acted at the Queen's Theatre in the Haymarket.

The Unfortunate Mother. Tra. by Tho. Nabbes, 4to. 1640.

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1640. This play was never acted.

The Unfortunate Shepherd. A Pastoral, by John Tutchin, 8vo. 1685.

The Unfortunate Usurper. Trag. Anonymous. 4to. 1663. The scene lies at Constantinople, and the plot of it is historical, being founded on the story of *Andronicus Comnenius*.

The Ungrateful Favourite. Trag. Anony. 4to. 1664. This play is said to be written by a person of honour, but it was never acted.

The Unhappy Father. Tr. by Mary Leapor, 8vo. 1751.

The Unhappy Fair Irene, The Tragedy of, by Gilbert Swinhoe, 4to. 1658. This play is but an indifferent one.

The Unhappy Favourite; or, The Earl of Essex. Tr. by John Banks. Acted at the Theatre Royal, 4to. 1685. This tragedy is possessed of the same kind of merit with the *Virtue Betray'd* of the same author; and it met with the same success, having constantly a very strong influence on the tenderer passions of the audience.

The Unhappy Kindness; or, A Fruitless Revenge. Tr. by Thomas Scott. Acted at Drury-Lane, 4to. 1697. This is only an al-

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teration of Fletcher's *Wife for a Month*.

The Unhappy Penitent. Tr. by Mrs. Cath. Trotter, afterwards Mrs. Cockburne. Acted at Drury-Lane, 4to. 1701.

The Uninhabited Island. Drama, translated from Metastasio, by Anna Williams, 4to. 1766.

The Universal Gallant; or, The Different Husbands. Com. by Henry Fielding, Esq. Acted at Drury-Lane, 8vo. 1734.

The Universal Passion. Com. by James Miller. Acted at Drury-Lane, 8vo. 1737. This play met with good success, being brought on the stage before the author had incurred that indignation from the town, which some of his later pieces so feelingly experienced the weight of.

The Unnatural Brother. Trag. by Dr. Edw. Filmer. Acted at Lincoln's-Inn-Fields, 4to. 1697. This play is on the whole heavy, cold, and enervate, yet is not without some passages that do great honour to the understanding and sensibility of its author.

The Unnatural Combat. Trag. by Phil. Massinger. Acted at the Globe, 4to. 1639. This tragedy is a very admirable one, and may almost be esteemed the

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very best of this great author's pieces.

The Unnatural Mother. Tr. Anon. 4to. 1698. This play was written by a young lady, and acted at Lincoln's-Inn-Fields.

The Unnatural Tragedy. by Margaret Duchels of Newcastle, fol. 1662. There is nothing very particular in this play, farther than some censures which her Grace has taken occasion to cast on Camden's *Britannia* in her second act.

Volpone; or, *The Fox.* Com. by Ben Jonson. Acted by the King's servants, 4to. 1605. This comedy is joined by the critics with the *Alchymist* and *Silent Woman*, as the Chef d'Oeuvres of this celebrated poet; and, indeed, it is scarcely possible to conceive a piece more highly finished, both in point of language and character, than this comedy. The plot is perfectly original.

The Volunteers; or, *The Stock-jobbers.* Com. by T. Shadwell. Acted by their Majesties servants, 4to. 1693. This comedy was not acted till after the author's death.

The Volunteers; or, *Taylor's to Arms.* Com. of one act, by G. Downing. Acted at Covent-Garden, 8vo. 1780. This performance

is in fact no more than a trifling prelude, introduced at the benefit of Mr. Quick.

The Vow-breaker; or, *The Fair Maid of Clifton in Nottinghamshire.* Trag. by William Sampson, 4to. 1636. This play met with very good success. The plot of it seems to be founded on fact.

The Upholsterer; or, *What News?* Farce, of two acts, by A. Murphy, 8vo. 1758. This piece was first acted at Mr. Mossop's benefit at Drury-Lane, and met with very good success, and indeed deservedly, as it, with very great humour, exposes the absurdity of that insatiable appetite for news, so prevalent among mankind in general, and that folly, which seems in some measure peculiar to our own nation, of giving way to an absurd anxiety for the concerns of the public, and the transactions of the various potentates of the world, even to the neglect and ruin of domestic affairs and family interest; and that, in persons totally ignorant, not only of the proceedings of a ministry, but even of any of those springs by which the wheels of government ought to be actuated.

The Usurper. Trag. by Edward Howard. Acted at the

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the Theatre Royal, 4to. 1668.

The Usurper Detected; or, *Right will prevail*. Comic Tragical Farce, of two acts, 8vo. 1718.

The Usurpers; or, *The*

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Coffee-house Politicians. A Farce, Anon. 1749.

Ut Pictura Poesis; or, *The Enraged Musician*. Musical Entertainment. Performed at the Haymarket, 1789, and well received.

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THE *Walking Statue*; or, *The Devil in the Wine Cellar*. Farce, by A. Hill, 4to. no date. This little farce is printed at the end of *Elfred*; or, *The Fair Inconstant*, of the same author. The plot of it is totally farcical, and the incidents beyond the limits of probability; yet there is somewhat laughable in the incident of passing a living man on the father as a statue or automaton, and the consequence of it, though somewhat too low for a dramatic piece of any kind of regularity, may, nevertheless, be endured, by considering this as a kind of speaking pantomime.

The Walks of Islington and Hogsdon, with the Humours of Wood-street Compter. C. by Thomas Jordan, 4to. 1657. The title of this play seems to promise nothing more than the very lowest kind of humour, yet its success was surprisingly great, having taken a run of nine-

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teen days together, with extraordinary applause.

The Walloons. Comedy, acted at Covent-Garden, 1782. This play possesses much humour and variety of characters; but abounds with glaring absurdities, and unnatural incidents.

The Wandering Lover. Tragi-Com. by Tho. Meriton, 4to. 1658.

The Wanton Countess; or, *Ten Thousand Pounds for a Pregnancy*. Ballad Opera, 8vo. 1733. This piece was never intended for the stage, but written for the propagation of some tale of private scandal in the court annals of that time.

The Wanton Jesuit; or, *Innocence seduced*. Ballad Opera. Acted at the Haymarket, 8vo. 1731. This opera was occasioned by the affair of Father Gerard and Miss Cadriere.

A Warning for Fair Women. Trag. Anonym. 4to. 1599. This is a very old play, which was considerably

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ably in vogue in Queen Elizabeth's time.

The Warres of Cyrus, King of Persia, against Antiochus, King of Assyria, with the tragical Ende of Panthæa. Trag. Anonymous, 4to. 1594. This play was acted by the children of her Majesty's chapel.

The Wary Widow; or, Sir Noisy Parrot. Com. by Henry Higden. Acted at Drury-Lane, 4to. 1693. This is very far from being the worst of our English comedies.

The Waterman; or, The First of August. Ballad Op. by Charles Dibdin. Acted at the Haymarket, 1774.

The Way of the World. Com. by Wm. Congreve. Acted at Lincoln's - Inn-Fields, 4to. 1700. This is the last play this author wrote, and perhaps the best; the language is pure, the wit genuine, the characters natural, and the painting highly finished; yet such is the strange capriciousness of public taste, that notwithstanding the great and deserved reputation this author had acquired by his three former comedies, this before us met with but indifferent success.

The Way to Keep Him. Com. in three acts, by A. Murphy, 8vo. 1760. This

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piece made its first appearance in this form at Drury-Lane Theatre, as a subsequent entertainment to *The Deserted Island* of the same author. The intention of it is to point out to the married part of the female sex, how much unhappiness they frequently create to themselves, by neglecting, *after* marriage, to make use of the same arts, the same assiduity to please, the same elegance in the decoration of their persons, and the same complacency and blandishments in their temper and behaviour, to *preserve* the *Affections* of the *Husband* as they had *before* it put in practice to *arwaken* the *Passions* of the *Lover*. Though the language may not abound with the studied wit of Congreve or Wycherley, yet it is a natural and easy dialogue, and is properly adapted to that domestic life which it is intended to represent.

The Way to Keep Him. A Com. by A. Murphy, Esq. Acted at Drury-Lane, 8vo. 1761. This is the foregoing piece enlarged into a regular comedy of five acts, by the addition of two principal characters.

The Weakest goeth to the Wall. Anony. Acted by the Earl of Oxford, Lord great

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great Chamberlain of England's servants, 4to 1600.

The Weathercock. Musical Entertainment, by Th. Forest. Acted at Covent-Garden, 8vo. 1775. This piece was performed about three or four times, and then laid aside. It is a very poor production.

The Wedding. Com. by J. Shirley. Acted at the Phoenix, Drury-Lane, 4to. 1629. This is a very good play.

The Wedding Day. Com. by Henry Fielding. Acted at Drury-Lane, 8vo. 1742. This was the last dramatic piece of this author; and, as if he had exhausted the whole of his comic humour in his former works, it is by much the dullest of them all. Its success was equal to its merit, being acted only six nights.

The Wedding Night. Farce, by Mr. Cobb. Acted at the Haymarket, 1780. Not printed.

The Wedding Ring. Com. Opera, in two acts, by Cha. Dibdin, performed at Drury-Lane, 8vo. 1773. The hint of this piece, which met with some success, was taken from *Il Filosofo di Campagna*.

The Welch; or, Grub-street Opera. This piece was written by Henry Fielding, but is one of the most indifferent of his works.

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Werter. Tr. Acted at Covent - Garden, 1786, for the benefit of Miss Brunton.

The Westminster School-Boy. Farce, by Capt. Topham. The Westminster-school-boys invaded the theatre, and damned this piece unheard.

Westward Hoe. Com. by Thomas Decker and John Webster, 4to. 1607. Many times acted with good success by the children of St. Paul's.

The West-Indian. Com. by Richard Cumberland, Esq. Acted at Drury-Lane, 8vo. 1771. This comedy may be considered as one of the best which the present times have produced. The frequency of its representation renders it sufficiently known. It was performed with very great and deserved success.

Weston's Return from the Universities of Parnassus. Interlude, performed at the Haymarket for that actor's benefit, 1775. Not printed.

Wexford Wells. Com. by Matthew Concanen, 8vo. 1721. This play was never represented in London.

The What d'ye call It. A Tragi-Com. Pastoral Farce, by John Gay. Acted at Drury-Lane, 8vo. 1715. This ingenious and entertaining

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taining little piece, which is to this day frequently performed, is an inoffensive and good-natured burlesque on the absurdities in some of the tragedies then the most in favour, particularly *Venice Preserv'd*.

What you will. Com. by John Marston, 4to. 1607. Langbaine mentions this comedy as one of the best of this author's writing.

What we must all come to. Com. in two acts, performed at the Theatre Royal in Covent-Garden, 8vo. 1764. This was introduced as a tail-piece to *No one's Enemy but his own*, and acted at the same time; but shared in the condemnation, although it was generally thought to have had merit enough to entitle it to a better fate; but this comes of keeping bad company.

When you see Me, You know Me; or, *The famous Chronicle Historie of King Henry VIII. with the Birth and virtuous Life of Edward Prince of Wales*, by Samuel Rowley, 4to. 1632.

Which is the Man. Com. by Mrs. Cowley. Acted at Covent-Garden, 1782. This play, though tolerably well received, must not be considered as one of Mrs. Cowley's best productions.

Whig and Tory. Com. by Benjamin Griffin, 8vo.

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1720. Acted at the Theatre in Lincoln's-Inn-Fields with no very extraordinary success.

The Whim; or, *The Miser's Retreat*. A Farce, altered from the French of *La Maison Rustique*. Acted at Goodman's - Fields, 8vo. 1734.

The Whimsical Lovers; or, *The Double Infidelity*. Com. translated from the French, and printed in Foote's *Comic Theatre*.

The White Devil; or, *The Tragedy of Paulo Giordano Ursini, Duke of Brachiano*; with the Life and Death of Vittoria Corombona, the famous Venetian Courtesan. Trag. by John Webster. Acted by the Queen's servants, 4to. 1612.

Who's who. Farce, acted at Drury-Lane, 1785, with great applause.

The Whore of Babylon. A History, by Tho. Decker, 4to. 1607. This play was never acted, but the general tenor of it is to illustrate the virtues of Queen Elizabeth, and, under feigned names, to expose the machinations of the Roman Catholics of that time.

The Whore of Babylon. Com. said to be written by King Edward VI. but not printed.

Who'd have Thought It. Farce, by Mr. Cobb. Acted

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ed at Covent-Garden, 1781.
Not printed.

Who's the Dupe. Farce, by Mrs. Cowley. Acted at Drury-Lane, 8vo. 1779. This piece was acted with considerable applause.

The Widow. Com. by Ben Jonson, 4to. 1652. Though we have named Jonson as the author of this play, it was the result of the joint labours of him, Fletcher, and Middleton, but was not published till after all their deaths.

The Widow of Malabar. Trag. by Miss Starke. Acted at Covent-Garden, 1791. Not wholly destitute of merit.

A Widow and no Widow. Com. by Mr. Jodrell. Acted at the Hay-market, 1779.

The Widow Bewitch'd. Comedy, by John Mottley, 8vo. 1730. This play was acted at the Theatre in Goodman's-Fields, and met with very good success.

The Widow of Delphi. Musical Com. by Richard Cumberland, Esq. Acted at Covent-Garden, 1780. The songs only printed. This piece, though great expectations were formed from it, met with little success.

The Widow Ranter; or, The History of Bacon in Virginia. Tragi-Com. by Mrs. Behn. Acted by their Ma-

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jesties servants, 4to. 1690. This piece was not published till after the author's decease, who died in 1689. The scene is laid in Bacon's camp in Virginia. The comic part entirely invention.

The Widow of Wallingford. Com. of two acts, 8vo. 1775.

The Widow's Tears. C. by George Chapman. Acted at Black and White-Fryars, 4to. 1612. Some parts of this play are very fine, and the incidents affecting and interesting.

The Widow's Wish; or, An Equipage of Lovers. A Farce, by H. Ward. Acted at York, 8vo. 1746.

The Widowed Wife. C. by Dr. Kenrick. Acted at Drury-Lane, 8vo. 1768. A piece which reached nine nights with little applause, and has not since been heard of.

A Wife and no Wife. F. by Charles Coffey. 8vo. 1732. This piece was never acted.

A Wife for a Month. Tr. Com. by Beaumont and Fletcher, fol. 1647. This play is a very good one. The plot of it, as far as relates to the story of Alphonso, his character, and treatment he meets with from his brother Frederic, is borrowed from the history of
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of Sancho VIII. King of Leon, which may be seen in *Mariana*, and *Lewis de Mayerne Turquet*. The scene lies in Naples.

A Wife in the Right. C. by Mrs. Elizabeth Griffiths, 8vo. 1772. This play was performed one night only at Covent-Garden.

The Wife of Bath. Com. by John Gay, 4to. 1713. This piece was acted at the Theatre Royal, in Drury-Lane, but met with very indifferent success. It was the author's first dramatic attempt, yet its failure did not discourage him from pursuing that way of writing in which he was afterwards so fortunate.

The Wife of Bath. Com. by John Gay. Acted at Lincoln's-Inn-Fields, 8vo. 1730. This is the same piece, revised and altered by the author. On this its second appearance it met with the very same, or rather worse, treatment from the audience, than it had done before, notwithstanding the merit of *The Beggar's Opera* had raised Mr. Gay's reputation at that time to the most exalted height. The scene is laid at an Inn on the road between London and Canterbury, and the time twelve hours, being from nine o'clock at night to nine the next morning.

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The Wife's Relief; or, The Husband's Cure. Com. by Charles Johnson. Acted at Drury-Lane, 4to. 1712. This is a very entertaining play, and used to be frequently represented.

A Wife to be Let. Com. by Mrs. Elizabeth Haywood, 8vo. 1724. This comedy was acted at Drury-Lane Theatre in the summer, with but middling success; which might, however, in some measure, be owing to the season, and the small merit of the performers.

A Wife well managed. Farce, by Mrs. Centlivre. This was acted at Drury-Lane, and printed 12mo. 1715.

The Wild Gallant. Com. Acted at the Theatre Royal, 4to. 1669. This was Mr. Dryden's first attempt in dramatic writing. He began with no happy auguries; for his performance was so much disapproved that he was compelled to recall it, and change it from its imperfect state to the form in which it now appears, and which is yet sufficiently defective to vindicate the critics.

The Wild Goose Chase. C. by Beaumont and Fletcher, fol. 1679. This is one of the best of the writings of these united poets. It was
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very frequently performed, with universal approbation.

Wild Oats; or, *The Strolling Gentleman*. C. by Mr. O'Keeffe. Acted at Covent-Garden, 1791, for the benefit of Mr. Lewis, and very well received.

A Will or no Will; or, *A New Case for the Lawyers*. Farce, by Charles Macklin. This piece has been frequently acted at the author's benefits, but has not yet made its appearance in print.

William and Lucy. Op. An attempt to suit the style of the Scotch music, by Mr. Paton, 8vo. 1780.

William and Nanny. Ballad Farce, in two acts, by R. Goodenough, Esq. Acted at Covent-Garden, 8vo. 1779.

Wiltshire Tom. An Entertainment at Court, printed in 4to. N. D.

The Winter's Tale. Tr. Com. by William Shakespeare, fol. 1623. This is one of the most irregular of this author's pieces, the unities of time and place being so greatly infringed, that the former extends from being the birth of Perdita till the period of her marriage, and the choice of the latter, for the scenes of the play, is fixed at some times in Sicily, and at others in Bithynia. There are, however,

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so many amazing beauties glittering through the different parts of it, as amply make amends for these trivial deformities, and stamp on it the most indelible marks of its authenticity.

The Winter's Tale. A play, altered from Shakespeare, by C. Marsh, 8vo. 1756.

The Wisdom of Dr. Dodi-pole. Com. Acted by the children of Paul's, 4to. 1600.

The Wise Woman of Hogsdon. Com. by Tho. Heywood, 4to. 1638. This play met with good success.

The Wishes; or, *Harlequin's Mouth opened*. Com. by Mr. Bentley, 1761. This play has not yet made its appearance in print, but was brought on the stage at Drury-Lane Theatre by the company under the management of Mess. Foote and Murphy. It is written in imitation of the Italian comedy.

The Wishes of a Free People. A Dramatic Poem, 8vo. 1761. This piece, though published anonymous, is said to be the work of Dr. Hiffernan. The execution of this piece is so very undramatic, and contains so little either of poetry or imagination, that it stands itself as a sufficient answer to the charge the author

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thor has, in a postscript to it, thrown on the managers of both the Theatres, for refusing to bring it on the stage.

The Wishes. Com. Acted at Covent-Garden, 1782. Withdrawn on the second representation.

The Witch of Edmonton. Tragi-Com. by Wm. Rowley, 4to. 1658. This piece is said, in the title-page, to be founded on a known true story. It met with singular applause, being often acted at the Cockpit in Drury-Lane, and once at Court.

The Witches. Pantomime. Acted at Drury-Lane, 1765.

Wit at a Pinch; or, *The Lucky Prodigal.* Com. Acted at Lincoln's-Inn-Fields, 12mo. 1715.

Wit at several Weapons. Comedy, by Beaumont and Fletcher, fol. 1647. This play was esteemed an entertaining one.

Wit for Money; or, *Poet Stutter.* Anon. 4to. 1691. This is rather a dialogue than a dramatic performance.

Wit in a Constable. C. by Henry Glapthorne. Acted at the Cockpit in Drury-Lane, 4to. 1640.

The Wit of a woman. C. Anon. 4to. 1604. This is styled by the author a pleasant merry comedy, but it

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by no means deserves that character.

The Wit of a woman. C. 4to. 1705. By T. Walker. It was performed at the Theatre in Lincoln's-Inn-Fields.

Wit without Money. C. by Beaumont and Fletcher. Acted at Drury-Lane, 4to. 1639. 4to. 1661. This comedy is a very entertaining one, and is among the number of the few pieces written by these authors, which are even now represented on the London stages.

Wit without Money. C. Acted at the Haymarket, 4to. no date.

Wit's last Stake. Farce, by Tho. King. Acted at Drury-Lane, 8vo. 1769.

Wit's led by the Nose; or, *A Poet's Revenge.* Tragi-Com. Acted at the Theatre Royal, 4to. 1678.

The Wits. Com. by Sir Wm. Davenant. Acted at Black-Fryars, 4to. 1636. This was esteemed a good play, and met with good success.

Wits Cabal. Com. in two parts, by the Duchess of Newcastle, fol. 1662.

A Witty Combat; or, *The Female Victor.* Tragi-Com. by T. P. 4to. 1663. This play was acted by persons of quality, in the Whitsun-Week, with great applause.

The

The Witty Fair One. C. by James Shirley. Acted at the private house, Drury-Lane, 4to. 1633.

The Wives Excuse; or, Cuckolds make themselves. Com. by Tho. Southerne. Acted at Drury-Lane, 4to. 1692. There is a great deal of gay, lively conversation in this play, much true wit, and less licentiousness intermingled with that wit than is to be found in the greatest part of this author's comic writings.

The Wives Revenge. C. Opera, by Charles Dibdin. Acted at Covent-Garden, 8vo. 1778.

The Woer. Com. by G. Puttenham; mentioned in his *Art of Poetry*, but not printed.

Woman Captain. Com. by Thomas Shadwell. Acted at the Duke's Theatre, 4to. 1680. This play met with very good success in the representation.

The Woman Hater. C. by John Fletcher, 4to. 1607. In the composition of this piece, Mr. Fletcher had no assistance. It is a very good comedy, and met with success.

The Woman in the Moon. Com. by John Lyly, 4to. 1597.

A Woman kill'd with Kindness. Trag. by Tho. Heywood. Acted by the

Queen's servants, 4to. 1617. We cannot help looking on this play as one of the best of this author's writing. For although there is, perhaps, too much perplexity in it, arising from the great variety of incidents which are blended together, yet there are some scenes and numberless speeches in it, which would have done no dishonour to the pen of Shakspeare himself.

The Woman made a Justice. Com. by Tho. Betterton. This comedy was brought on the stage by its author, but never printed.

The Woman turn'd Bully. Com. Anony. 1675. Acted at the Duke of York's Theatre.

Woman's a Riddle. C. by Christ. Bullock. Acted at Lincoln's - Inn - Fields Theatre, 4to. 1717.

A Woman is a Weather-Cock. Com. by N. Field. Acted before the King at Whitehall, by the children of her Majesty's Revels, 4to. 1612.

A Woman will have her Will. Com. by W. White, 1601,

The Woman's Prize; or, The Tamer tam'd. Com. by John Fletcher, fol. 1647. This piece is a sequel to Shakspeare's *Taming of the Shrew*, in which Catherine being supposed dead, and
Petruchio

W O

Petruchio again married to a young woman of a mild and gentle disposition, she, in combination with two or three more of her female companions, forms a plot to break the violent and tyrannical temper of her husband, and bring him to the same degree of submission to her will, as he had before done with his former wife in her compliance to his; and this design is at length through a variety of incidents, brought perfectly to bear. The play, in itself, is more regular and compact than *The Taming of the Shrew*, yet has not, on the whole, so many beauties as are to be met with in that comedy.

A Woman's Revenge; or, *A Match in Newgate*. Com. in three acts, by Christopher Bullock. Acted at Lincoln's-Inn-Fields, in 12mo. 1715.

The Woman of Taste; or, *The Yorkshire Lady*. Ballad Opera, 12mo. 1739.

The Woman's too hard for Him. Com. Acted at Court 1612, but not printed.

Woman's Wit; or, *The Lady in Fashion*. Com. by Colley Cibber. Acted at the Theatre Royal, 4to. 1697. This is very far from being the best of this author's comic pieces, nor is he entirely clear from the

W O

charge of borrowing in it; the characters of Major Rakish and his son, and their courtship of the Widow Manlove, being pretty evidently copied from Sir T. Revel and his son, in Mountford's *Greenwich Park*, and from Carlisle's comedy of *The Fortune-Hunters*.

Women beware Women. Trag. by Thomas Middleton, 8vo. 1657. The plot of this play is founded on a romance called *Hippolito and Isabella*.

Woman Pleas'd. Tragi-Com. by Beaumont and Fletcher, fol. 1647. Without any farther alteration than a judicious curtailing of some particular passages, or what is understood in the theatrical language, by properly cutting this play, it might be rendered, on a revival, a very agreeable entertainment even to the nice-stomached audiences of the present age.

The Women's Conquest. Tragi-Com. by Edward Howard. Acted at the Duke of York's Theatre, 4to. 1671. This piece, appears to have been the best of this gentleman's dramatic works.

The Wonder, a Woman keeps a Secret. Com. by Mrs. Centlivre. Acted at Drury-Lane, 4to. 1714. This comedy had very good success

W O

success at first, is still frequently acted, and is indeed one of the best of Mrs. Centlivre's plays. The plot is intricate and ingenious, yet clear and distinct both in its conduct and catastrophe; the language is in general more correct than she usually renders it; and the characters, particularly those of the jealous Don Felix and Colonel Britton's Highland Servant Gibby, are justly drawn, and very well finished.

The Wonder, an Honest Yorkshireman. Ballad Op. by Henry Carey. Acted at the Theatres, 8vo. 1736.

The Wonder of Derbyshire. Pantomime. Acted at Drury-Lane, 1779.

The Wonders of a Kingdom. Tragi-Com. by Tho. Decker, 4to. 1636. Langbaine gives this play a good character.

Wonder of Women; or, Sophonisba, her Trag. by John Marston. Acted at the Black - Fryars, 4to. 1606.

Wonders in the Sun; or, The Kingdom of Birds. A Comic Opera, by Thomas Durfey, 4to. 1706. This whimsical piece was performed at the Queen's Theatre in the Haymarket.

The Woodman. Comic Opera, by Mr. Bate Dudley. Acted at Covent-Gar-

W O

den, 1791. A very good piece, and well received.

A Word to the Wise. C. by Hugh Kelly. Acted at Drury-Lane, 8vo. 1770. This play being produced at a time when political disputes ran very high, and the author of it being suspected to have written on the unpopular side, a party was formed to prevent its representation. It with difficulty was dragged through the first night; but the second proved fatal to it. The author, however, was consoled for his disappointment by a very large subscription to the publication.

The World as it goes; or, A Party to Montpelier. Com. by Mrs. Cowley. Acted at Covent-Garden, 1781. The success of this Lady's former performance, instead of producing caution, seems to have inspired a degree of confidence which has been almost fatal to her reputation. The present hasty, indecent, and worthless composition received its sentence from a very candid and impartial audience, who appeared to condemn with reluctance what it was impossible to applaud. This play, a little altered, and not with much advantage to it, was brought out once more, under the title of *Second Thoughts are Best*, and received

Q

W O

received its final condemnation from an audience equally candid with the former.

The World's Idol; or, Plutus the God of Wealth. Com. from the Greek of Aristophanes, by H. H. B. 1650, 8vo.

Worse and Worse. Com. by George Digby, Earl of Bristol. Acted at the Duke's Theatre, between 1662 and 1665. This play seems not to have been printed.

The Wounds of Civil War, lively set forth in the true Tragedies of Marius and Sylla, by Thomas Lodge. Acted by the Lord Admiral's servants, 4to. 1594.

X I

XERXES. Tra. by C. Cibber, 4to. 1699. This tragedy made its first appearance at Lincoln's-Inn-Fields House, but with no success, making a stand of only one night.

Ximena; or, The Heroic Daughter. Trag. by Colley Cibber. Acted at Drury-

Y O

THE *Young Admiral.* Tragi-Com. by James Shirley. Acted at Drury-Lane, 4to. 1637.

The Young Hypocrite. C. translated from the French,

W Y

The Wrangling Lovers; or, The Invisible Mistress. Com. by Edward Ravenscroft. Acted at the Duke's Theatre, 4to. 1677.

The Wrangling Lovers; or, Like Master like Man. Farce, by Wm. Lyon, comedian, 8vo. 1745. Printed at Edinburgh.

Wyat's History, 4to. 1607. The whole title of this piece is as follows. The famous History of Sir Tho. Wyatt, with the Coronation of Queen Mary, and the coming in of King Philip, plaid by the Queen's Majesties servants. Written by Tho. Dickers (Dekker) and John Webster.

X I

Lane, 8vo. 1719. This play was the production of the same author with the foregoing; but did not meet with much better fortune. This tragedy, as to the plot and great part of the language, is borrowed from the *Cid* of M. Corneille.

Y O

by Samuel Foote, and printed in the Comic Theatre, vol. I.

The Young King; or, The Mistake. Tragi-Com. by Mrs. Behn. Acted at the Duke's

Y O

Duke's Theatre, 4to. 1683. The plot of this play, which is very far from being a bad one, is borrowed from the history of Alcamenes and Menalippa in M. Calprenade's celebrated romance of *Cleopatra*.

The Young Quaker. Com. by Mr. O'Keeffe. Acted at the Haymarket, 1783. This piece is judiciously calculated to pay a compliment to the liberality of the people called Quakers.

The Younger Brother; or, *The Amorous Jilt*. Com. by Mrs. Behn. Acted at the Theatre Royal, 4to.

Z A

ZAPHIRA. Trag. by Francis Gentleman, acted at Bath about 1754. Not printed.

Zara. Tr. by A. Hill, 8vo. 1735. This piece is a very good one, although founded on the principles of religious party, which are generally apt to throw an air of enthusiasm and bigotry into those dramatic works which are built upon them.

Zara. Trag. translated from Voltaire; and printed in Dr. Franklin's edition of that author.

Y O

1696. This play, though written ten years before her death, was not published till after that event. It seems to have been a favourite of its author, and is indeed not devoid of merit, the two first acts particularly abounding with very lively and pleasing wit. It did not, however, meet with success.

The Younger Brother; or, *The Sham Marquis*. Com. Anony. 8vo. 1719. This piece was acted at Lincoln's-Inn-Fields Theatre, but without success.

Z O

Zelmane; or, *The Corinthian Queen*. Tr. 4to. 1705. This play was acted at the Theatre in Lincoln's-Inn-Fields.

Zenobia. Tr. by Arthur Murphy, Esq. Acted at Drury Lane, 1768, and received with great applause.

Zobeide. Tr. by Joseph Cradock. Acted at Covent-Garden, 8vo. 1771.

Zoraida. Trag. by W. Hodson. Acted at Drury-Lane, 8vo. 1780.

O R A T O R I O S.

A L

THIS species of the drama was introduced into England by Mr. Handel, and carried on during his life with great success. It was borrowed from the *Concert Spirituel* of our volatile neighbours on the Continent, but conducted in a manner more agreeable to the native gravity and solidity of this nation.

A

Acis and Galatea. This was originally set to music by Mr. Handel, for the Duke of Chandos, about the year 1731.

Alexander Balus. Orat. by Dr. Morell, set to music by Handel; acted at Covent-Garden 1748.

Alexander's Feast. Orat. set to music by Handel; acted at Covent - Garden 1736. This excellent ode had formerly been altered for music by Mr. Hughes.

Alfred the Great. Orat. set to music by Dr. Arne, and acted at Drury - Lane about 1761, 4to. This is taken from Mallet's play of *Alfred*.

Allegro ed il Penseroso. Oratorio, taken from Mil-

D E

ton; set by Mr. Handel, acted 1739.

Athaliah. Oratorio, set by Mr. Handel; and performed at Oxford at the time of the Public Act in July 1733. The words by Mr. Humphreys, 4to. 1733.

B

Belsazzar. Oratorio, set by Mr. Handel, 4to. 1745.

C

The Cure of Saul. A sacred Ode, by Dr. Brown, 4to. 1764. This piece was originally composed by the author himself, by selecting different parts of Mr. Handel's works, and adapting them to his own performance. In this state it was first acted at Drury-Lane with but little success. It was afterwards new set (1767) by Dr. Arnold, and performed at the Haymarket.

D

David's Lamentation. O. by John Lockman; performed at Covent-Garden, 4to. 1740.

Deborah. Orat. by Mr. Humphreys; set by Mr. Handel, 1732.

Esther

E S

E

Esther. Orat. by Mr. Humphreys ; set by Mr. Handel, performed at the Haymarket, 4to. 1732.

F

The Force of Truth. Orat. by Dr. John Hoadly ; set by Dr. Greene, 8vo. 1764.

H

Hannah. Oratorio, by Christopher Smart ; set by Mr. Worgan, and performed at the Haymarket, 4to. 1764.

I

Jeptba. Orat. by John Hoadly ; set by Doctor Greene, 8vo. 1737.

Jeptba. Orat. by Dr. Morell ; set by Mr. Handel, performed at Covent-Garden, 4to. 1751. During the composition of this Oratorio Mr. Handel became blind.

Joseph and his Brethren. Orat. by Mr. James Miller ; set by Mr. Handel, and performed at Covent-Garden, 4to. 1744.

Joshua. Orat. set by Mr. Handel, performed at Covent-Garden ; in 4to. 1748.

Israel in Babylon. Orat. set by Mr. Handel, performed at Covent-Garden, 4to.

Israel in Egypt. Orat.

M E

set by Mr. Handel, performed at Lincoln's - Inn-fields, 4to. 1740.

Judas Maccabæus. Orat. by Dr. Morell ; set by Mr. Handel, performed at Covent-Garden, 4to. 1746. This Oratorio was written at the request of Mr. Handel, and by the recommendation of Prince Frederick.

Judith. Orat. by Wm. Huggins, Esq. set by Wm. Fesch, 8vo. 1733. This piece was performed with scenes and other decorations, but met with no success.

Judith. Orat. by Isaac Bickerstaffe ; set by Dr. Arne, and performed at the Lock Hospital Chapel, Feb. 29, 1764, 4to.

M

Messiah. Orat. set by Mr. Handel. The words selected by Mr. Jennens. This excellent oratorio was originally performed about the year 1741 ; but by some unaccountable caprice in the public taste, met with a very cold reception. The composer thereupon went over to Dublin, where it was honoured with universal applause ; and, on his return to England, it found all the approbation it was entitled to, and has ever since been the favourite of the

R E

the admirers of this species of Composition.

N

Nabal. Orat. by Dr. Morell; set by Mr. Smith to the music of some old genuine performances of Mr. Handel. It was performed at Covent-Garden, 4to. 1764.

New Occasional Oratorio. Set by Mr. Handel, and performed at Covent-Garden, 4to. 1746. This was brought forward on occasion of the victory gained at Culloden by the Duke of Cumberland.

O

Omnipotence. Orat. 4to.

P

Paradise Lost. Orat. by Benjamin Stillingfleet; set by Mr. Smith, and performed at Covent-Garden, 4to. 1760.

The Prodigal Son. Orat. by Thomas Hull; set by Dr. Arnold, and performed at Covent - Garden, 4to. 1786.

R.

Rebecca. Orat. set by Mr. Smith, and performed at Covent - Garden, 4to. 1761.

Redemption. A sacred Oratorio, selected from the

T H

great and favourite works of Mr. Handel, by Samuel Arnold, Mus. Doc. Performed at Drury-Lane 1787.

The Resurrection. A sacred Oratorio, set to music by Mr. Samuel Arnold, Mus. Doc. and performed at Drury-Lane 1787.

Ruth. Orat. set by Mr. Smith, and performed at Covent-Garden, 8vo. 1778.

S

Samson. Orat. by Newburgh Hamilton; set by Mr. Handel, and performed at Covent-Garden, 4to. 1742.

Saul. Orat. set by Mr. Handel, and performed at the Haymarket, 4to. 1738.

Semele. Orat. set by Mr. Handel, and performed at Covent-Garden, 4to. 1743. This is Congreve's piece of the same name, something altered.

Solomon. Orat. set by Mr. Handel, and performed at Covent-Garden, 4to. 1748.

Solomon. Serenata. by Edward Moore; set by Dr. Boyce, 4to.

Susannah. Orat. set by Mr. Handel, and performed at Covent - Garden, 4to. 1743.

T

Theodora. Orat. by Dr. Morell;

Z I

Morell; set by Mr. Handel and performed at Covent-Garden, 4to. 1749. It is said, that Mr. Handel valued this Oratorio more than any other performance of the same kind.

The Triumph of Time and Truth. Orat. by Dr. Morell; set by Mr. Handel, and performed at Covent-Garden, 4to. 1757.

Z

Zimri. An Oratorio, per-

Z I

formed at Covent-Garden, and set by Mr. Stanley, 4to. 1760. This piece, was written by Doctor Hawkesworth. Yet, like most of the pieces composed for the sake of music, sound has been too much considered in it to give scope for very strong testimonials of that genius which the author has shewn in many of his other writings.

A N

ALPHABETICAL CATALOGUE

O F

DRAMATIC WRITERS.

With the Titles of all the Pieces they have written annexed to each Name.

☞ Those marked thus * have not been printed.

A R

A DAMS, George.—The Heathen Martyr ; or, The Death of Socrates.

Addison, Joseph, Esq.—Rosalind. Cato. The Drummer.

Alexander, William, Earl of Stirling.—Darius. Cræsus. The Alexandrian Tragedie. Julius Cæsar.

Andrews, Miles Peter.—The Election. The Conjuror*. Belphegor ; or, The Wishes*. Summer Amusements ; or, An Adventure at Margate. Fire and Water. Dissipation. The Baron Kinkervankotsdorstakengatchdern. Better late than never. Dissipation. Reparation.

Armin, Robert.—Two Maides of More Clacke.

Armstrong, Dr. John.—The Forced Marriage.

A S

Arne, Dr. Thomas Augustine.—Artaxerxes. The Guardian Outwitted. The Rose.

Arnold Cornelius.—Osman. Arrowsmith, Mr.—The Reformation.

Arthur, J.—The Lucky Discovery ; or The Tanner of York.

Ascough, Charles Edward. Semiramis.

Ashton, Robert.—The Battle of Aughrim ; or, The Fall of Monsieur St. Ruth.

Aspinwall, S. Rodogune ; or, The Rival Brothers.

Aston, Anthony.—Love in a Hurry.

Aston, Walter.—The Restoration of King Charles the Second ; or, The Life and Death of Oliver Cromwell.

Averay,

A Y

Averay, Robert.—Britannia and the Gods in Council.

Ayre, William.—Amintas.

B A

B. *W.*—The Juror.
Bacon, Dr.—The Taxes; The Insignificantants; The Tryal of the Time-Killers; The Moral Quack; The Oculist.

Bailey, Abraham.—The Spightful Sister.

Baillie, Dr. John.—The Married Coquet.

Baker, Thomas.—Humours of the Age; Tunbridge Walks; Act at Oxford; Hampstead Heath; Fine Ladies Airs.

Baker, David Erskine.—The Muse of Ossian.

Baker, R.—The Mad House.

Bancroft, John.—Sertorius; Henry II.

Banks, John.—Rival Kings; Destruction of Troy; Virtue Betrayed; Island Queens; Unhappy Favourite; Innocent Usurper; Cyrus the Great.

Barford, Richard.—The Virgin Queen.

Barker, Mr.—Beau defeated; Fidelia and Fortunatus.

Barnes, Barnaby.—The Devil's Charter.

Baron, Robert, Esq.—Deorum Dona; Gripus and

Q 5

A Y

Merope.

Ayres, James.—Sancho at Court.

B E

Hegio; Mirza.

Barry, Lodowick, Esq.—Ram Alley.

Basker, Thomas.—The Bloody Banquet.

Bate, Henry.—Henry and Emma; The Rival Candidates; The Blackamoor Wash'd White; The Flich of Bacon.

Beaumont, Francis, and John Fletcher.—The Woman Hater; Masque of the Inner Temple and Gray's-Inn; Knight of the Burning Pestle; Cupid's Revenge; The Scornful Lady; The King and no King; The Maid's Tragedy; Thierry and Theodoret; Philaster. The Faithful Shepherdess. The Two Noble Kinsmen; The Elder Brother; Mons. Thomas; Wit without Money; Rollo; Rule a Wife and have a Wife; The Night Walker.

The following Plays were first published together in fol. 1647. Mad Lover; Spanish Curate; Little French Lawyer; Custom of the Country; Noble Gentleman; The Captain; Beggar's Bush; The Coxcomb; The False One; The

B E

The Chances ; Loyal Subject ; Laws of Candy ; Lover's Progress ; Island Princess ; Humorous Lieutenant ; Nice Valour ; Maid in the Mill ; The Prophetess ; Bonduca ; Sea Voyage ; Double Marriage ; The Pilgrim ; Knight of Malta ; Woman's Prize ; Love's Cure ; Honest Man's Fortune ; Queen of Corinth ; Women Pleas'd ; A Wife for a Month ; Wit at several Weapons ; Valentinian ; Fair Maid of the Inn ; Love's Pilgrimage ; Four Plays in One ; Wild Goose Chase ; The Widow ; The Jeweller of Amsterdam ; or, The Hague* ; Faithful Friend* ; A Right Woman* History of Mador, King of Britain*.

Beckingham, Charles.—Scipio Africanus ; Hen. IV. of France.

Bedloe, Capt. Wm.—The Excommunicated Prince.

Behn, Aphara, or Aphra.—Forced Marriage ; Amorous Prince ; Dutch Lover ; Abdelazar ; Town Fop ; The Rover ; Sir Patient Fancy ; Feigned Courtezans ; The Rover ; City Heiress ; False Count ; The Roundheads ; The Young King ; Lucky Chance ; Emperor of the Moon ; The Widow Ranter ; Younger Brother.

Belchier. Drawbridge-

B I

Court.—Hans Beer Pot's Invisible Comedy.

Bellamy, Daniel, sen. and jun.—Innocence Betray'd ; Languishing Lover ; Love Triumphant ; Perjured Devotee ; Rival Nymphs ; Rival Priests ; Vanquished Love.

Bellers, Fettiplace.—Injured Innocence.

Belon, Peter.—The Mock Duellist ; or, The French Vallet.

Bennet, Philip, Esq.—Beau Philosopher ; The Beau's Adventures.

Bentley, Thomas.—The Wishes* ; Philodamus.

Berkley, Sir Wm.—Lost Lady.

Betterton, Thomas.—The Roman Virgin ; or, Unjust Judge ; The Revenge ; or, A Match in Newgate ; The Prophetess ; or, The History of Dioclesian ; King Henry the Fourth, with the Humours of Sir John Falstaff ; The Amorous Widow ; or, The Wanton Wife ; Sequel of Henry the Fourth ; The Bondman ; or, Love and Liberty ; The Woman made a Justice*.

Bickerstaffe, Isaac.—Leucothoe ; Thomas and Sally ; or, The Sailor's Return ; Maid of the Mill ; Daphne and Amintor ; The Plain Dealer ; Love in the City ; Lionel and Clarissa ; Absent Man ; The Padlock ; The

B O

The Hypocrite; Ephefian Matron; Dr. Laſt in his Chariot; The Captive; A School for Fathers; 'Tis Well it's no Worſe; Recruiting Serjeant; He would if he could; or, An old Fool worſe than any.

Bladen, Martin, Eſq.—Orpheus and Eurydice; Solon.

Blanch, J.—The Beau Merchant; Swords into Anchors; Hoops into Spinning-wheels.

Bland, J.—The Song of Solomon.

Bodens, Charles.—The Modish Couple; Marriage à-la-Mode.

Boiſſy, Michael.—The Miſer of Moliere.

Bond, William.—The Tuſcan Treaty; or, Tarquin's Overthrow.

Booth, Barton.—The Death of Dido.

Boothy, Frances.—Marcellia.

Boulton, Thomas.—The Sailors Farewell; or, The Guinea out fit.

Bourgeois, Benjamin.—The Squire Burleſqued; or, The Sharpers Out-witted; The Diſappointed Coxcomb.

Bourne, Reuben.—The Contented Cuckold.

Boyce, Samuel.—The Rover; or, Happineſs at Laſt.

Boyd, Elizabeth.—Don Sancho; or, The Student's

B R

Whim; Minerva's Triumph. *Boyer, Abel.*—Achilles in Aulis.

Boyle, Charles, Earl of Orrery.—As you find it.

Boyle, Murrough, Lord Viſcount Bleſſington.—The Loſt Princeſs.

Boyle, Roger, Earl of Orrery.—Muſtapha; Henry Fifth; The Black Prince; Tryphon; Mr. Anthony; Guzman; Herod; Altemira.

Brady, Dr. Nicholas.—The Rape; or, The Innocent Impoſters.

Brandon, Samuel.—The Virtuous Octavia.

Brenan, Mr.—The Painter's Breakfast.

Brereton, Thomas.—Eſther; Sir John Oldcaſtle, loſt; Athaliah, unfinished; The Oxford Ladies; or, The Nobleman, unfinished.

Breval, John Durant.—The Confederates; The Play is the Plot; The Strollers; The Rape of Helen.

Brewer, Anthony. Country Girl; Love-ſick King.

Bridges, Thomas.—Dido, The Dutchman.

Brome, Alex.—The Cunning Lovers

Brome, Richard.—Northern Laſs; The Sparagus Garden; The Antipodes; Jovial Crew; or, The Merry Beggars; A Mad Couple well Match'd; Novel.

B R

la; The Court Beggar; City Wit; or, The Woman wears the Breeches; The Damoiselle; or, The new Ordinary; The Queen's Exchange; The English Moor; or, The Mock Marriage; The Love-sick Court or, The Ambitious Politic; Covent-Garden Weeded; or, The Middlesex Justice of Peace; New Academy; or, The New Exchange; Queen and Concubine; Christianetta; Witt in a Madnes; The Jewish Gentleman; The Love sick Maid; or, The Honour of young Ladies; The Life and Death of Sir Martyn Skink, with the Warres of the Low Countries*; The Apprentices Prize.

Brooke, Henry, Esq.—Gustavus Vasa; Earl of Westmoreland; Little John and the Giants; Earl of Essex; Anthony and Cleopatra; The Imposter; Cymbeline; Montezuma; Vestal Virgin; Contending Brothers; Charitable Association; Female Officer; Marriage Contract; Ruth.

Brooke, Frances. Virginia; Siege of Sinope; Rosina.

Brookes, R.—Tchao Chi Cou Ell; or, The Little Orphan of the Family of Tchao.

Broughton, Thomas.—Hercules.

B U

Brown, Anthony, Esq.—The Fatal Retirement.

Browne, Thomas. Physick lyes a Bleeding; or, The Apothecary turned Doctor; The Stage Beau tossed in a Blanket; or, Hypocrisie à-la-oMde; The Dispensary.

Browne, Dr. John.—Barbarossa; Athelstan; The Cure of Saul.

Browe, Moses.—Polidus; All bedevilled.

Browne, William.—The Inner Temple Masque.

Bullock Christopher.—Woman's Revenge; Slip; Adventures of Half an Hour; Cobler of Preston; Perjuror; Woman's a Riddle; The Traytor.

Burgefs, Mrs.—The Oaks; or, The Beauties of Canterbury.

Burgoyne, John, Esq.—The Maid of the Oaks; Bon Ton.

Burkhead, Henry.—Cola's Fury.

Burnaby, Charles, Esq.—Reformed Wife; Ladies Visiting Day; Modish Husband; Love Betray'd.

Burnel, Henry, Esq.—Landgartha,

Burney, Dr Charles.—The Cunning Man.

Burton, Philippina.—Fashion Displayed*.

Bushe, Amyas, Esq. M. A. F. R. S.—Socrates.

CAPELL,

C A

CAPELL, EDWARD.
—Anthony and Cleopatra.

Carew, Lady Elizabeth.
—Marian, the fair Queen of Jewry.

Carew, Thomas, Esq.—
Cœlum Britannicum.

Carey, Henry.—Hanging and Marriage; or, The Dead Man's Wedding; The Contrivances; Amelia; Teraminta; Chrononhotonologos; Honest Yorkshire Man; Dragon of Wantley; Margery; or, A worse Plague than the Dragon; Betty; or, The Country Bumpkins; Nancy; or, The Parting Lovers.

Carey, Henry Lucius, Lord Viscount Falkland.—
The Marriage Night.

Carey, George Savile.—
The Inoculator; The Cottagers; Liberty chastised; or, Patriotism in Chains; Shakspeare's Jubilee; The Three old Women weatherwise; The Magic Girdle; The Nutbrown Maid.

Carlell, Lodowic, Esq.—
Deserving Favourite; Arviragus and Philicia; Passionate Lover; Fool would be a Favourite; Osmond the Great Turk; Heraclitus; Spartan Ladies*.

Carlisle, James.—The Fortune Hunters.

Carr, John.—Epponina.

Carr, Samuel.—Eugenia.

Carpenter, Richard.—The Pragmatical Jesuit.

C H

Cartwright, George.—
The Heroic Lover.

Cartwright, William.—
Royal Slave; Lady Errant; Ordinary; Siege.

Caryl, John.—The English Princess; or, The Death of Richard the Third; Sir Salomon; or, The Cautious Coxcomb.

Cavendish, William, Duke of Newcastle.—The Country Captain; Variety; Triumphant Widow; Humorous Lovers.

Cavendish, Margaret, Dutchess of Newcastle.—
Two volumes of plays were written by this Lady, but none of them acted.

Celisia, Mrs.—Almida.

Centlivre, Susanna.—
Perjur'd Husband; Love's Contrivances; Beau's Duel; Stolen Heiress; Gamester; Basset Table; Love at a Venture; Platonic Lady; Busy Body; Man's Bewitched; Bickerstaffe's Burying; Marplot; Perplex'd Lovers; Wonder; Gotham Election; Wife well Managed; Cruel Gift; Bold Stroke for a Wife; Artifice.

Chamberlaine, Robert.—
The Swaggering Damsel.

Chamberlaine, Dr. William.—Love's Victory.

Chapman, George.—Blind Beggar of Alexandria; Humours Day's Mirth; All Fools; Eastward Hoe; Gentleman Usher; M. D'Olive; Buffy

C I

Buffy D'Ambois; Cæsar and Pompey; Conspiracy of Biron; May Day; Widow's Tears; Buffy D'Ambois's Revenge; Masque of the Middle Temple and Lincoln's-Inn; Two Wise Men and all the rest Fools; Alphonfus Emperor of Germany; Revenge for Honour.

Chapman, Mr.—Fatal Love; Yorkshire Gentlewoman and her Son; Second Maiden's Tragedy;

Charke, Charlotte.—The Art of Management.

Chatterton, Thomas.—The Tournament; Ælla; Goddwyn, unfinished; The Dowager, unfinished.

Chaves, A.—The Cares of Love.

Cheeke, Henry.—Free Will.

Chetwood, William Rufus.—The Stock-Jobbers; or, The Humours of Exchange-Alley; South-Sea; Lover's Opera; Generous Free Mason.

Gibley, Colley, Esq.—Love's last Shift; Woman's Wit; Xerxes; Love makes a Man; King Richard the Third; She wou'd and She wou'd not; Careless Husband; Perolla and Izadora; School-boy; Comical Lovers; Double Gallant; Lady's last Stake; Rival Fools; Venus and Adonis; Myrtillo; Nonjuror; Ximena;

C O

Refusal; Hob; or, The Country Wake; Cæsar in Egypt; Provoked Husband; Rival Queens; Love in a Riddle; Damon and Phillida; Papal Tyranny in the Reign of King John.

Cibber, Susannah-Maria.—The Oracle.

Cibber, Theophilus.—Hen. the Sixth; The Lover; Pattie and Peggy; The Harlot's Progress; or, The Riddotto Al Fresco; Romeo and Juliet; The Auction,

Clancy, Michael. M. D.—Hermon, Prince of Choræa; The Sharper.

Cleland, John.—Tombo-Chiqui; Titus Vespasian; The Ladies Subscription.

Clive, Catharine.—Bayes in Petticoats; Every Woman in her Humour*; The Faithful Irishwoman; Island of Slaves*.

Cobb, Mr.—The Elders* The Wedding Night*; Contract; or, Female Captain; Who'd have thought It; Kensington-Gardens, or, Walking Jockey; The First Floor; Haunted Tower Love in the East; or, Adventures of twelve Hours; Siege of Belgrade.

Cockain, Sir Aston.—Obstinate Lady; Trappolin supposed a Prince; Masque for Twelfth-Night; Ovid's Tragedy.

Cockings, George.—The Conquest

C O

Conquest of Canada ; or,
The Siege of Quebec.

Coffey, Charles.—South-
wark Fair ; or, The Sheep-
shearing ; The Beggar's
Wedding ; Phebe ; or, The
Beggar ; Female Parson ; or,
The Beau in the Suds ; The
Devil to pay ; or, The Wives
Metamorphosed ; A Wife
and no Wife ; the Boarding-
School ; or, The Sham Cap-
tain ; The Merry Cocker ;
or, Second Part of Devil to
Pay ; The Devil upon two
Sticks ; or, Country Beau.

Cotlier, Sir George.—Se-
lima and Azor.

Colman, George.—Polly
Honeycombe ; Jealous Wife ;
Musical Lady ; Philaster ;
The Deuce is in Him ; A
Midsummer's Night Dream ;
A Fairy Tale ; Clandestine
Marriage ; English Mer-
chant ; King Lear ; Oxoni-
an in Town ; Man and
Wife ; The Portrait ; The
Fairy Prince ; Comus ;
Achilles in Petticoats ; Man
of Business ; Epicœne ; or,
The Silent Woman ; The
Spleen ; or, Islington Spa ;
Occasional Prelude ; New
Brooms ; The Spanish Bar-
ber* ; Female Chevalier* ;
Bonduca ; The Suicide* ;
The Separate Maintenance*
The Manager in Distress ;
Preludio ; The Merchant ;
Fairy Tale.

Colman, George, jun.—
Battle of Hexham ; or, Days

C O

of Old ; Incle and Yarico ;
Turk and no Turk ; Two
to One ; The Surrender of
Calais.

Concanen, Matthew, Esq.
—Wexford Wells.

Congreve, William, Esq.
—Old Batchelor ; Double
Dealer ; Love for Love ;
Mourning Bride ; Way of
the World ; Judgment of
Paris ; Semele.

Conolly, Mr.—The Con-
noisseur.

Conway, Gen.—False
Appearances.

Cook, John.—Green's Tu-
Quoque.

*Cooke, Adam Moses Ema-
nuel.*—The King cannot
Err ; The Hermit convert-
ed ; or, The Maid of Bath
Married.

Cooke, Edward, Esq.—
Love's Triumph.

Cooke, Thomas.—Albion ;
The Battle of the Poets ;
The Triumphs of Love and
Honour ; The Eunuch ; The
Mournful Nuptials ; Love
the Cause and Cure of Grief ;
Amphytryon.

Cooper, Elizabeth.—Rival
Widows ; The Nobleman*.

Corey, John.—The Ge-
nerous Enemies.

Corey, John.—A Cure
for Jealousy ; The Meta-
morphosis.

Cotton, Charles, Esq.—
Horace.

Cowley, Abraham.—
Love's Riddle ; Naufragi-
um,

C R

um Jocularē; Guardian;
Cutter of Coleman-street.

Cowley, Mrs. H.—The Runaway; Who's the Dupe? Albina; The Belle's Stratagem*; The World as it Goes; Second Thought is best; Bold Stroke for a Husband; Fate of Sparta; or, Rival Kings; Which is the Man?

Cox, Robert.—Acteon & Diana; The Black Man; Venus and Adonis; or, The Maid's Philosophy; Philetis and Constantia; King Ahasuerus and Queen Esther; King Solomon's Wisdom; Diphilo and Granida; Wiltshire; Oenone; Bottom the Weaver; The Cheater Cheated.

Cradock, Joseph.—Zobeide.

Crane, Edward.—The Female Parricide; Saul and Jonathan.

Craven, Lady Elizabeth.—The Sleep-walker; The Miniature Picture*; The Silver Tankard.

Craufurd, David, Esq.—Courtship à-la-Mode; Love at first Sight.

Crisp, Henry.—Virginia.

Crowne, John.—Juliana;

C U

Charles VIIIth of France; The Country Wit; Andromache; Calisto; City Politics; The Destruction of Jerusalem; The Ambitious Statesman; The Misery of Civil War; Henry the Sixth; Thyestes; Sir Courtly Nice; Darius; The English Fryar; Regulus; The Married Beau; Caligula; Justice Busy*.

Croxall, Dr. Samuel.—The Fair Circassian.

Cumberland, Richard.—The Banishment of Cicero; Summer's Tale; Amelia; The Brothers; The West-Indian; Timon of Athens; Fashionable Lover; The Note of Hand; Cholerick Man; Battle of Hastings; Calypso; The Bondman*; The Duke of Milan*; The Widow of Delphi*; The Arab; The Carmelite; The Country Attorney; The Impostor; Mysterious Husband; Natural Son.

Cunningham, John.—Love in a Mist.

Cunningham, Josias.—The Royal Shepherds.

Cutts, John.—Rebellion Defeated.

D A

DALTON, John.---Comus.

Dalton, John.—Honour Rewarded; or, The Generous Fortune Hunter.

D A

Dance, James.—See Love James.

Dancer, John.—Amynta; Nicomede; Agrippa, king of Alba.

Daniel,

D A

Daniel, Samuel.----Cleopatra; Philotas; Queen's Arcadia; Tethys' Festival; or, The Queen's Wake; Hymen's Triumph; Vision of the twelve Goddesses.

Darcy, James.-----Love and Ambition; Orphan of Venice.

Dauborn, alias Daborn, Robert.----Christian turned Turk; Poor Man's Comfort.

D'Avenant, Charles, LL. D.---Circe.

Davenant, Sir William, Knt.----Albovine, King of the Lombards; Cruel Brother; Just Italian; Temple of Love; Triumphs of the Prince D'Amour; Platonic Lovers; Wits; Britannia Triumphant; Salmacida Spolia; Unfortunate Lovers; Love and Honour; Entertainment at Rutland-house; Siege of Rhodes; The Cruelty of the Spaniards in Peru; The History of Sir Francis Drake; Siege of Rhodes; Rivals; Man's the Master; Fair Favourite; Law against Lovers; News from Plymouth; Playhouse to be lett; Siege; Distresses; Macbeth; The Colonel*.

Davenport, Robert.----A New Trick to cheat the Devil; King John and Matilda; The City Night Cap; or, Crede quod habes et habes; The Pedler*; The Pirate*; The Fatal Bro-

D E

thers*; The Politic Queen; or, Murther will out*; The Woman's mistaken; Henry I. and Henry II.

Dauncey. See *Dancer*.

Davy, Samuel.-----The Treacherous Husband.

Davys, Mary.-----The Northern Heirefs; Self Rival.

Day, John.---**I**lle of Gulls; Travels of **Three** English Brothers; **H**umour out of Breath; Law Tricks; Parliament of Bees; Blind Beggar of Bethnal Green.

Dekker, Thomas.---Old Fortunatus; Satyromastix; Honest Whore; Westward Hoe; Northward Hoe; Wyat's History; Whore of Babylon; If this ben't a good Play, the Devil's in't; Match me in London; Wonder of a Kingdom; Guy Earl of Warwick*; The Jew of Venice*; Gustavus King of Swithland*; Tale of Jocondo and Astolfo*; The Spanish Soldier*.

Delap, Mr.-----Hecuba; Royal Suppliants; The Captives.

Dell, Henry.---The Spouter; or, Double Revenge; Minorca; The Mirrour; The Frenchified Lady never in Paris.

Denham, Sir John.---The Sophy.

Denis, Charles.-----The Siege of Calais.

Dennis, John.---Plot and
no

D O

no Plot ; Rinaldo and Armida ; Iphigenia ; Comical Gallant ; Liberty Asserted ; Gibraltar ; Orpheus and Euridice ; Appius and Virginia ; Coriolanus.

Dent, Mr.---The Candidate ; Too civil by Half.

Derrick, Samuel.---Sylla.

Dibden, Charles.---Shepherd's Artifice ; Damon and Phillida ; Wedding Ring ; The Defenter ; The Waterman ; or, The First of August ; The Cobbler ; or, A Wife of ten Thousand ; The Metamorphosis ; The Quaker ; Poor Vulcan ; The Gipsies ; Rose and Collin ; The Wives revenged : Annette and Lubin : Chelsea Pensioner ; The Mirror ; or, Harlequin every Where ; The Shepherdess of the Alps ; The Islanders ; Liberty-hall ; None so blind as those who won't see.

Digby, George, Earl of Bristol.---Elvira ; 'Tis better than it was* ; Worfe and Worfe*.

Dilke, Thomas, Esq.----Lover's Luck ; City Lady ; Pretenders.

Dobbes, Francis.-----The Patriot King ; or, Irish Chief.

Dodd, James Solas.---Gallic Gratitude ; or, The Frenchman in India.

Dodd, William, the unfortunate Clergyman.---The Syracusan* ; Sir Roger de Coverly*.

D R

Dodsley, Robert.---The Toyshop ; The King and the Miller of Mansfield ; Sir John Cockle at Court ; The Blind Beggar of Bethnal Green ; Rex et Pontifex ; Triumph of Peace ; Cleone.

Dogget, Thomas.---The Country Wake.

Dorman, Mr.---Sir Roger de Coverley.

Dossie, Robert.-----The Statesman foiled.

Dover, John.---The Roman Generals.

Dow, Alexander.---Zingis ; Sethono.

Dower, E.---The Salopian Squire.

Downham, Hugh.---Lucius Junius Brutus.

Downing, George.---Newmarket ; or, The Humours of the Turf ; Parthian Exile ; Volunteers ; or, Taylors to Arms.

Drake, Dr. James.---The Sham Lawyer ; or, The Lucky Extravagant.

Draper, Matthew.---The Spendthrift.

Drury, Robert.---Devil of a Duke ; Mad Captain ; Fancy'd Queen ; Rival Milliners.

Dryden, John.-----The Wild Gallant ; Rival Ladies ; Indian Emperour ; Secret Love ; or, The Maiden Queen ; Sir Martin Marshall ; Tempest ; An Evening's Love's ; or, The Mock Astrologer ; Tyrannick Love ;
or,

D U

or, The Royal Martyr;
Conquest of Grenada; Al-
manzor and Almabide; or,
The Conquest of Grenada;
Marrriage Alamode; Affig-
nation; or, Love in a Nun-
nery; Amboyna; State of
Innocence and Fall of Man;
Aurengzebe; All for Love;
Oedipus; Troilus and Cres-
sida; Kind Keeper; or, Mr.
Limberham; Spanish Fryar;
Duke of Guise; Albion and
Albianus; Don Sebastian;
Amphitryon; King Arthur;
Cleomenes the Spartan He-
ro; Love Triumphant.

Dryden, John.---The Hus-
band his own Cuckold.

Dudley, Bate.-----The
Woodman.

Duffet, Thomas.---Amo-
rous Old Woman; Spanish
Rogue; Empress of Moroc-
co; Mock Tempest; Beau-
ty's Triumph; Psyche De-
bauch'd.

E S

E *DWARDS, Richard.*--
Damon and Pythias;
Palamon and Arcyte.

Estcourt, Richard.---Fair
Example; Prunella.

F A

F *ANE, Sir Francis, jun.*
Knight of the Bath.---
Love in the Dark; Sacri-
fice; Masque for Lord Ro-
chester's Valentinian.

Farquhar, George.---Love

D U

Duncombe, William.-----
Athaliah; Lucius Junius
Brutus.

D'Urfey, Thomas.-----
Siege of Memphis; Fond
Husband; Madam Fickle;
Fool turn'd Critic; Trick
for Trick; Squire Old-Sap;
Virtuous Wife; Sir Barnaby
Whig; Royalist; Injur'd
Princess; Commonwealth
of Women; Banditti; Fool's
Preferment; Buffy D'Am-
bois; Love for Money; Mar-
riage-hater match'd; Rich-
mond Heiress; Don Quix-
ote, in three parts; Cynthia
and Endymion; Intrigues of
Versailles; Campaigners;
Massaniello; Bath; Wonders
in the Sun; Modern Pro-
phets; Old Mode and the
New; Two Queens of
Brentford; Grecian He-
roine; Ariadne.

E T

Etherege, Sir George, Knt.
---Comical Revenge; She
wou'd if She Cou'd; Man
of Mode.

F A

and a Bottle; Constant
Couple; Sir Harry Wildair;
Inconstant; Stage Coach;
Recruiting Officer; Twin
Rivals; Beaux' Stratagem.

Fenton,

F O

Fenton, Elijah.----Mari-
amme.

Field, Nathaniel.---Wo-
man is a Weather-cock ;
Amends for Ladies.

Fielding, Henry.----Love
in several Masques ; Temple
Beau ; Author's Farce ;
Tragedy of Tragedies ;
Coffee-house Politician ;
Letter Writers ; Grubstreet
Opera ; Lottery ; Modern
Husband ; Mock Doctor ;
Debauchees ; Covent-Gar-
den Tragedy ; Miser ; In-
triguing Chambermaid ;
Don Quixote in England ;
Old Man taught Wisdom ;
Pasquin ; Historical Re-
gister ; Euridice ; Euridice
His'd ; Tumble-down Dick ;
Miss Lucy in Town ; Plutus
the God of Riches ; Wed-
ding Day ; Interlude be-
tween Jupiter, Juno, and
Mercury ; The Fathers ; or,
The Good-natured Man

Filmer, Edward.---Un-
natural Brother.

Flecknoe, Richard.-----
Love's Dominion ; Marri-
age of Oceanus and Britan-
nia ; Erminia ; Damoiselles
à-la-Mode ; Love's King-
dom.

Fletcher, John. See Beau-
mont, Francis.

Fletcher, Phineas.---Sice-
lides.

Foote, Samuel, Esq.-----
Taste ; Englishman in Paris ;
The Knights ; Englishman

F R

returned from Paris ; The
Author ; Diversions of the
Morning* ; Minor ; The
Liar ; Orators ; Mayor of
Garratt ; The Patron ; Com-
missary ; Devil upon Two
Sticks ; Lame Lover ; Maid
of Bath ; The Nabob ; Pie-
ty in Pattens* ; The Bank-
rupt ; The Cozeners ; The
Capuchin ; A Trip to Ca-
lais.

Ford, John.-----Lovers
Melancholy ; Love's Sacri-
fice ; 'Tis Pity She's a
Whore ; Broken Heart ;
Perkin Warbeck ; Fancies
Chaste and Noble ; Ladies
Tryal ; Sun's Darling ;
Beauty in a Trance* ; Royal
Combat* ; An ill beginning
as a good end, and a bad
beginning may have a good
end* ; The London Mer-
chant*.

Ford, Thomas.-----Love's
Labyrinth.

Forde, Brownlow.---Mi-
raculous Cure ; or, The Ci-
tizen Outwitted.

Forest, Theophilus.---Wea-
ther Cock.

Fountain, John.----Re-
wards of Virtue.

Francis, Philip.---Euge-
nia ; Constantine.

Franklin, Dr. Thomas.---
The Earl of Warwick ;
Orestes ; Electra ; Matilda ;
The Contract ; Tragopo-
dagra ; or, The Gout.

Fraunce,

W I

Fraunce, Abraham.——
Amyntas.

Freeman, Ralph.---Impe-
riale.

Frowde, Philip.---Fall of
Saguntum; Philotas.

G A

GAGER, *Wm. LL.D.*
-----Meleager; Ri-
vals; Ulysses redax.

Gambold, John.——The
Martyrdom of Ignatius.

Gardiner, Matthew.----
Parthian Hero; Sharpers.

Gardiner, Mrs.——The
Advertisement; or, A Bold
Stroke for a Husband*.

Garrick, David, born Feb.
29, 1716; *died Jan.* 20,
1779.---The Lying Valet;
Miss in her Teens; or, The
Medley of Lovers; Lethe;
Romeo and Juliet; Every
Man in his Humour; The
Fairies; The Tempest;
Florizel and Perdita; Ca-
therine and Petruchio; Lil-
liput; The Male Coquet;
or, Seventeen Hundred and
Fifty-seven; Gamesters;
Isabella; or, The Fatal
Marriage; The Guardian;
High Life Below Stairs;
The Enchanter; or, Love
and Music; Harlequin's In-
vasion*; Cymbeline; The
Farmer's Return from Lon-
don; The Clandestine Mar-
riage; The Country Girl;
Neck or Nothing; Cymon;
A Peep Behind the Curtain;

W I

Fulwell, Ulpian.---Like
Will to Like, quoth the
Devil to Collier.

Fyfe, Alex.---The Royal
Martyr King Charles I.

G E

or, The New Rehearsal;
The Jubilee*; King Ar-
thur; or, The British Wor-
thy; Hamlet; The Insti-
tution of the Order of the
Garter; The Irish Widow;
The Chances; Albumazar;
Alfred; A Christmas Tale;
The Meeting of the Com-
pany*; Bon Ton; or High
Life Above Stairs; May
Day; Theatrical Candi-
dates.

Garter, Thomas.-----Su-
fannah.

Gascoigne, George, Esq.
---Jocasta; The Supposes;
The Glass of Government;
The Pleasures at Kennel-
worth.

Gay, John.---The Mo-
hocks; The Wife of Bath;
The What D'ye Call It;
Three Hours After Mar-
riage; Dione; The Cap-
tives; The Beggar's Ope-
ra; Polly; The Wife of
Bath; Acis and Galatea;
Achilles; The Distress'd
Wife; The Rehearsal at
Gotham.

Gay, Joseph.---The Con-
federates.

Gentleman, Francis.——

Se-

G O

Sejanus ; The Stratford Jubilee ; The Sultan ; or, Love and Fame ; The Tobaccoist ; Cupid's Revenge ; The Pantheonites ; The Modish Wife ; Oroonoko ; or, Royal Slave ; The Coxcombs ; King Richard the Second ; Zaphira ; The Mentalist* ; The Fairy Court*.

Gildon, Charles.---The Roman Bride's Revenge ; Phaëton ; or, The Fatal Divorce ; Measure for Measure ; or, Beauty the Best Advocate ; Love's Victim ; or, The Queen of Wales ; The Patriot ; or, the Italian Revenge ; A Comparison between the Two Stages ; A New Rehearsal ; or, Bayes the Younger.

Glapthorne, Henry.---Argalus and Parthenia ; Alibertus Wallenstein ; The Ladies Privilege ; The Hollander ; Wit in a Constable ; The Parraside ; or, Revenge for Honour* ; The Vestal* ; The Noble Trial* ; The Duchess of Fernandina*.

Glover, Richard, Esq.---Boadicia ; Medea.

Goff, Thomas.----Raging Turk ; Courageous Turk ; Orestes ; Careless Shepherds.

Goldsmith, Francis, Esq. Sophompaneas.

Goldsmith, Oliver.---The Good-natured Man ; She

G R

Stoops to Conquer ; or, The Mistakes of the Night ; The Grumbler*.

Gomersal, Robert.----Lodowick Sforza, Duke of Milan.

Goodenough, Mr.---William and Nanny.

Goodhall, James.---Flora-zene ; or, The Fatal Conquest ; King Richard II.

Goodwin T.---The Loyal Shepherds ; or, the Rustic Heroine

Gordon, William.----Lupone ; or, The Inquisitor.

Goring, Charles, Esq.----Irene ; or, The Fair Greek.

Gosson, Stephen.----Catalin's Conspiracies* ; The Comedy of Captain Mario* ; Praise at Parting*.

Gough, J. Gent.---The Strange Discovery.

Gould, Robert.---The Rival Sisters ; Innocence Distressed ; or, the Royal Penitents.

Graham George.---Tele-machus.

Granville, George, Lord Lansdowne.---The She Gallants ; Heroic Love ; The Jew of Venice ; Peleus and Thetis ; The British Enchanters ; or, No Magic Like Love ; Once a Lover and always a Lover.

Greathead, Mr.-----The Regent.

Green, Alexander.---The Politician Cheated.

Green,

G R

Green, George Smith.----
Oliver Cromwell; the Nice Lady.

Green, Robert.—The History of Fryar Bacon and Fryar Bungay; The History of Orlando Furioso, one of the Twelve Peers of France; The Comical History of Alphonfus King of Arragon; The Scottishe Story of James the Fourthe slaine at Floddon, intermixed with a pleasant Comedie, presented by Oberon, King of the Fairies; The History of Jobe*.

Green, Rupert.—The Secret Plot.

H A

H Abington, *William.*—
The Queen of Arragon.

Haines, Joseph (commonly called Count Haines).—
The Fatal Mistake.

Hamilton, Newburgh.—
Doating Lovers; Petticoat Plotter.

Hammond, William.----
Preceptor.

Harding, Samuel.—Sicily and Naples; or, The Fatal Union.

Harris, Joseph.---- The Mistakes; The City Bride; Love's a Lottery, and a Woman the Prize; Love and Riches Reconciled.

Harris, James.—The Spring.

Harrison William.—The Pilgrims.

G W

Greville, Sir Fulk, Lora Brook.—Alaham; Mustapha.

Griffin, Benjamin.----Injur'd Virtue; Love in a Sack; Humours of Purgatory; Masquerade; Whig and Tory.

Griffith, Elizabeth.—The Platonic Wife; Amana; The Double Mistake; The School for Rakes; A Wife in the Right; The Times.

Grimston, William, Lord Viscount.----The Lawyer's Fortune.

Gwinne, Matthew.—Nero; Vertumnus five Annus recurrens.

H A

Harrison, Thomas.—Belteshazzar; or, The Heroic Jew.

Harper, Samuel.—The Mock Philosopher.

Harrod, W.—Patriot.

Hart, Mr.---Herminius and Espasia.

Hartson, Hall.-----The Countess of Salisbury.

Hatchet William.—The Rival Father; or, The Death of Achilles; The Chinese Orphan.

Havard, William.-----Scanderberg; King Charles the First; Regulus; The Elopement*.

Hausted, Peter.----The Rival Friends; Senile Odium.

Hawkins, William.----
Henry

H E

Henry and Rosamond; The Siege of Aleppo; Cymbeline.

Hawkins, William.-----Apollo shroving.

Hawling, Francis.---The Impertinent Lovers; It should have come Sooner*.

Hawkesworth, John, LL. D.---Amphytryon; Oroonoko; Edgar and Emmeline; Zimri.

Hayley, Mr.---Eudora; Lord Ruffel; Marian; Two Connoisseurs.

Hazard, Joseph.---Redowald.

Heard, Wm.---The Snuff-Box; or, a Trip to Bath; Valentine's Day.

Hemings, William.---The Fatal Contract; The Jew's Tragedy; The Eunuch.

Hendersou, Andrew.----Arfinoe.

Hewitt, J.-----A Tutor for the Beaus; or, Love in a Labyrinth; Fatal Falshood, or, Distrels'd Innocence.

Heywood, Mrs. Eliza.---Fair Captive; Wife to be Let; Frederick Duke of Brunswick; Opera of Operas.

Heywood, John.--A Play between Johanthe Husband; Tyb the Wife, and Sir Johan the Priest; A merry Play between the Pardoner and the Friar, the Curate and Neighbour Prat; The Play called the Four PP. A newe and a very mery In-

H I

terlude of a Palmer, a Pardoner, a Potycary, a Pedlar; A Play of Genteelness and Nobility; A Play of Love; A Play of the Weather, called, A new and a very merry Interlude of Weathers.

Heywood, Thomas.---Robert Earl of Huntingdon's Downfall; Robert Earl of Huntingdon's Death; Edward IV. Hist. Play; If you know not me, you know Nobody; Fair Maid of the Exchange; Golden Age; Silver Age; Brazen Age; Four 'Prentices of London; Woman killed with Kindness; Rape of Lucrece; Fair Maid of the West; Iron Age; English Traveller; Maidenhead well Lost; Lancashire Witches; Love's Mistress; Challenge for Beauty; Royal King and Loyal Subject; Wife Woman of Hogsdon; Fortune by Land and Sea.

Hiffernan, Paul.---The Lady's Choice; Wishes of a Free People; New Hippocrates; Earl of Warwick; Philosfic Whim; or, Astronomy.

Higden, Henry.----The Wary Widow.

Higgons, Bevil.-----The Generous Conqueror; or, The Timely Discovery.

Hill, Aaron.---Elfrid; or, The Fair Inconstant; The Walking

H O

Walking Statue; or, The Devil in the Wine Cellar; Trick upon Trick; or, Squire Brainlefs*; Rinaldo; The Fatal Vision; or, The Fall of Siam; King Henry V; or, The Conquest of France by the English; Athelwold; Zara; Alzira; Merope; Roman Revenge; The Insolvent; or, Filial Piety; Merlin in Love; The Muses in Mourning; The Snake in the Grass; Saul; Daraxes, unfinished.

Hill, Sir John.---Orpheus; The Critical Minute*; The Rout.

Hill, Richard, Esq.---The Gospel Shop.

Hippesley, John.---Journey to Bristol; or, The Honest Welshman.

Hitchcock, Mr.-----The Macaroni; The Coquet; or, The Mistakes of the Heart.

Hoadly, Dr. Benjamin.---The Suspicious Husband.

Hoadly, Dr. John.---The Contrast*; Jephtha; Love's Revenge; Phoebe; The Force of Truth.

Hodson, Wm.---Arsaces; Zoraida.

Holcraft, Thomas.---The Crisis; or, Love and Fear*; Choloric Father; Duplicity; Follies of a Day; or, The Marriage of Figaro; The Noble Peasant; Seduction.

Holden, Mr.---The Ghosts.

H O

Holland, Samuel, Gent.---Venus and Adonis.

Hoole, John.-----Cyrus; Timanthes; Cleonice Princess of Bithynia.

Home, John.---Douglas; Agis; The Siege of Aquileia; The Fatal Discovery; Alonzo; Alfred.

Hoper, Mrs.-----Edward the Black Prince*; Queen Tragedy restored.

Hopkins, Charles.---Pyrrhus, king of Epirus; Boadicea, Queen of Britain; Friendship Improv'd.

Hough, J.-----Second Thought is Best.

Howard, The Hon. Edward.---Usurper; Six Day's Adventure; Woman's Conquest; Man of Newmarket; The Change of Crownes, a play*; The London Gentleman*; The United Kingdoms*.

Howard, The Hon. James---All Mistaken; The English Monsieur; Romeo and Juliet*.

Howard, Sir Robert, Knt.---Blind Lady; Surprizal; Committee; Vestal Virgin; Indian Queen; Great Favourite; The Conquest of China by the Tartars, now lost.

Howard, Gorges Edmund.---Almeyda; or, The Rival Kings; The Siege of Tamor.

Howell, James, Esq.---
R Nuptials

H U

Nuptials of Peleus and Thetis.

Hughes, John.-----The Misanthrope; Calypso and Telemachus; Apollo and Daphne; The Siege of Damascus; Orestes, unfinished; The Miser; Cupid and Hymen; Amalasont, Queen of the Goths*; Sophy Mirza*.

Hull, Thomas.----The Absent Man*; Pharnaces; The Spanish Lady; All in the Right*; The Perplexities; The Fairy Favour; The Royal Merchant; The Pro-

J E

JACOB *Giles*.----Love in a Wood; Soldier's last Stake.

Jacob, Sir Hildebrand.----The Fatal Constancy; The Nest of Plays; The Prodigal Reform'd; The Happy Constancy; The Tryal of Conjugal Love.

Jackman, Mr.-----The Milesian; All the World's a Stage.

Jackman, Mr.----The Divorce.

Jackson, Mr.----Elfrid*; The British Heroine*; Sir Wm. Wallace*.

Jackson, Mr.----The Metamorphoses.

Jaques, T.----The Queen of Corsica.

Jefferys, George.----Ed-

H Y

digal Son; Henry the Second; or, The Fall of Rosamond; Edward and Eleonora; The Comedy of Errors*; Love will Find out the Way.

Humphrys, Mr.---Ulysses.

Hunt, Wm.----The Fall of Tarquin.

Hurst, Robert.---The Roman Maid.

Hyde, Henry, Lord Hyde and Cornbury.----The Mistakes; or, The Happy Repentment.

Hyland, Wm.----The Shipwreck.

I N

win; Merope; Triumph of Truth.

Jenner, Charles.-----The Man of Family.

Jephson, Robert.---Braganza; The Law of Lombardy; The Campaign; or, Love in the East-Indies; Count of Narbonne; Julia; or, The Italian Lover.

Jerningham, Edward.---Margaret of Anjou*.

Jevon, Thomas.-----The Devil of a Wife.

Incbald, Mrs.----Appearance is against Them; Child of Nature; I'll tell you What; The Married Man; Midnight Hour; Such Things Are; Next Door Neighbours.

Ingeland,

J O

Ingeland, Thomas.---The Disobedient Child.

Joddrel, Paul.---Widow and no Widow; Seeing is Believing.

Johnson, Charles.----The Gentleman Cully; Fortune in her Wits; Love and Liberty; The Force of Friendship; Love in a Chest; The Wife's Relief; or, The Husband's Cure; The Successful Pirate; The Generous Husband; or, The Coffee-house Politician; The Victim; The Country Lasses; or, The Custom of the Manor; The Cobbler of Preston; The Sultaness; The Masquerade; Love in a Forest; The Female Fortuneteller; The Village Opera; The Ephesian Matron; Medea; Cælia; or, The Perjured Lover.

Johnson, Dr. Samuel.---Hurllothrumbo; or, The Supernatural; Cheshire Comics; The Blazing Comet, The Mad Lovers; or, The Beauties of the Poets; All Alive and Merry*.

Johnson, Richard.---Lucinda.

Jones, Henry.---Earl of Essex; The Cave of Idra, unfinished.

Jones, John.---Adrafta.

Jonson, Ben.-----Every Man in his Humour; Every man out of his Humour; Cynthia's Revels; or, The Fountain of Love; Poe-

J O

tafter; or, His Arraignment; Sejanus, his Fall; Part of King James's Entertainment in passing to his Coronation; A particular Entertainment of Queen and Prince at Althorpe, June 25, 1603; A private Entertainment of the King and Queen on May-Day in the Morning, at Sir William Cornwallis's House at Highgate; Volpone; or, The Fox; The Queen's Masque of Blackneis; The Entertainment of the two Kings of Great Britain and Denmark, at Theobald's, July 24, 1606; Hymenæi; or, The Solemnities of Masque and Barriers at Court, on the marriage of the Earl of Essex and Lady Frances, second daughter to the Earl of Suffolk; An Entertainment of King James and Queen Anne at Theobald's, 22d of May 1607; The Masque of Beauty presented at Whitehall on Twelfth-Night, 1608; A Masque with Nuptial Songs at Lord Viscount Haddington's marriage at Court, on Shrove-Tuesday at night, 1608; The Masque of Queens celebrated at Whitehall, Feb. 2, 1609; Epicoene; or, The Silent Woman; The Case is Altered; The Speeches at Prince Henry's Barriers; Oberon, the Fairy Prince; The Al-

J O

chymist; Love freed from Ignorance and Folly; Love Restored; A Challenge at Tilt at a Marriage; Cati-line, his Conspiracy; The Irish Masque at Court; Mercury vindicated from the Alchemists at Court; Bartholomew Fair; The Golden Age restored; Christmas, his Masque; The Devil is an Ass; A Masque at Lord Hay's, for the Entertainment of Monsieur Le Baron de Tour, Ambassador Extraordinary from the French King, Feb. 22, 1617; The Vision of Delight; Pleasure reconciled to Virtue; For the Honour of Wales; News from the new World discovered in the Moon; The Metamorphosed Gipsies; The Masque of Augurs, with the several Anti-masques presented on Twelfth-Night, 1623; Time vindicated to himself and to his Honours; M. presented on Twelfth-Night, 1623; Neptune's Triumph for the Return of Albion, M. presented Twelfth-night, 1624;

K E

KEATE. *George, Esq.*---The Monument in Arcadia.

Keefe, John.---Tony Lumkin in Town, or, The Diletanti; The Son-in-

J O

Pan's Anniversary; or, The Shepherd's Holiday; The Staple of News; Masque of Owls at Kenelworth; The Fortunate Isles and their Union; New Inn; or, The Light Heart; Love's Triumph through Callipolis; Chloridia, Rites to Chloris and her Nymphs; The King's Entertainment at Welbeck, in Nottinghamshire, at his going to Scotland, 1633; Love's Welcome. The King and Queen's Entertainment at Bolsover, at the Earl of Newcastle's, the 30th of July 1654; Magnetic Lady; or, Humours reconciled; A Tale of a Tub; The Sad Shepherd; or, A Tale of Robin Hood, unfinished; Mortimer's Fall, unfinished.

Jordan, Thomas.---The Walks of Islington and Hogsdon, with the Humours of Wood-street Compter; Fancy's Festivals; Money is an Ass; Love hath found out his Eyes*.

Joyner, Wm.---Roman Empress.

K E

Law*; The Dead Alive; Agreeable Surprise; Bandidi; or, Love's Labyrinth; The Beggar on Horseback; Blacksmith of Antwerp; The Czar; The Farmer;

K E

Farmer; Fontainebleau; or, Our Way in France; Highland Reel; A Key to the Lock; Love in a Camp; or, Patrick in Prussia; The Maid the Mistress; The Man Milliner; Modern Antiquities; Positive Man; Poor Soldier; Prisoner at Large; The Shamrock; or, Anniversary of St. Patrick; Siege of Curzola; Wild Oats; or, the Strolling Gentleman; The Young Quaker.

Kelly, John.—The Married Philosopher; Timon in Love; or, The Innocent Theft; The Fall of Bob; or, The Oracle of Gin; The Levee

Kelly, Hugh.---False Delicacy; A Word to the Wife; Clementina; The School for Wives; The Prince of Agra*; A Romance of an Hour; The Man of Reason*.

Kemble, Mr.---The Projects.

Kenrick, William.--Fun; Falstaff's Wedding; The Widow'd Wife; The Due-

L A

LACY, *John.*----Dumb Lady; Sir Hercules Buffoon; Old Troop; Sawney the Scot.

Langford, Abraham.----The Judgment of Paris; The Lover his own Rival.

K Y

list; The Lady of the Manor; The Spendthrift; or, A Christmas Gambol*.

Killigrew, Dr. Henry.---The Conspiracy.

Killigrew, Thomas.-----Prisoners; Claracilla; Princess; Parson's Wedding; Pilgrim; Cicilia and Clorinda; Thomaso; Bellamira, her Dream.

Killigrew, Sir William, Knt.----Pandora; Ormasdes; Selindra; Siege of Urbin; Imperial Tragedy.

Killigrew, Thomas, Esq.---Chit Chat.

King, Thomas.---Love at First Sight; Wit's Last Stake.

Kirke John.---The Seven Champions of Christendom.

Knevet, Ralph.----Rhodon and Iris.

Knipe, Charles.---A City Ramble.

Kyd, Thomas.----Cornelia; The Spanish Tragedy; or, Hieronimo is Mad again.

Kyffin, Maurice.----Andria.

L O

Langborne, John, D. D. The Fatal Prophecy.

Latter, Mary.--The Siege of Jerusalem by Titus Vespasian.

Leanerd, John.-----The
R 3 Coun-

L E

Counterfeits ; Country Innocence ; Rambling Justice.

Leapor, Mary.---The Unhappy Father.

Lediard, Thomas.----Britannia.

Lee, Nathaniel.---Nero, Emperor of Rome ; Sophonisba ; or, Hannibal's Overthrow ; Gloriana ; or, The Court of Augustus ; The Rival Queens ; or, Alexander the Great ; Mithridates, King of Pontus ; Theodosius ; or, The Force of Love ; Cæsar Borgia ; Lucius Junius Brutus ; Constantine the Great ; The Princess of Cleve ; The Massacre of Paris.

Lee, John.----Macbeth ; The Country Wife ; The Man of Quality.

Lee, Mijs.---The Chapter of Accidents ; The New Peerage ; or, Our Eyes may Deceive Us.

Legg, Thomas.-----The Destruction of Jerusalems* ; The Life of King Richard the Third*.

Leigh, John.---Kensington-Gardens ; Hob's Wedding.

Lennox, Mrs. Arabella.---Philander ; The Sister ; Old City Manners.

Lesley, George.---Dives's Doom ; or, The Rich Man's Misery ; Fire and Brimstone ; or, The Destruction

L O

of Sodom ; Abraham's Faith.

Lewis, David.----Philip of Macedon.

Lewis, Edward, M. A.----The Italian Husband ; or, The Violated Bed Avenged.

Lillo, George.----Sylvia, or, The Country Burial ; The London Merchant ; or, The History of George Barnwell ; The Christian Hero ; The Fatal Curiosity ; Marina ; Britannia and Batavia ; Elmerick ; or, Justice Triumphant. Arden of Feverham.

Lloyd, Robert. --- The Tears and Triumphs of Parnassus ; Arcadia ; or, The Shepherd's Wedding ; The New School for Women ; The Death of Adam ; The Capricious Lovers.

Lockman, John.---Rosalinda ; David's Lamentations.

Lodge, Thomas, M. D.---Wounds of Civil War ; Looking-Glass for London and England ; Lady Alimony ; Laws of Nature ; Liberalitie and Prodigalitie ; Luminaria.

Love, James.---Pamela ; The Village Wedding ; Timon of Athens ; The Ladies Frolick ; City Madam*.

Lovelace, Richard.---The Scholar* ; The Soldier*.

Lower,

L Y

Lower, Sir William, Knt.
 ---Phoenix in her Flames;
 Polyeuctes; or, The Mar-
 tyr; Horatius; Inchan-
 ted Lovers; Noble Ingrati-
 tude; Amorous Phantasm.

Lucas, Henry.---The Earl
 of Somerset; Love in Dis-
 guise.

Lyly, or Lilly John.----
 Alexander and Campaspe;
 Endimion; Sappho and

M A

MACHIN, *Lewis.*---
 The Dumb Knight.

Mackenzie, H.-----The
 Prince of Tunis.

Macklin, Charles.---King
 Henry the Seventh; or, The
 Popish Impostor; A Will
 and no Will; or, A New
 Case for the Lawyers*;
 The Suspicious Husband
 Criticized; or, The Plague
 of Envy*; The Fortune
 Hunters; or, The Widow
 Bewitched*; Love-à-la-
 Mode*; The Married Li-
 bertine*; The Irish Fine
 Lady*; The True-born
 Scotchman*; since acted at
 Covent Garden, under the
 title of the Man of the
 World.

M'Nally.---April Fool;
 Fashionable Levities; Re-
 taliation; Tristram Shandy.

Madden, Dr. Samuel.---
 Themistocles, the Lover of
 his Country.

Maidwell, L.---The Lov-

L Y

Phaon; Galatea; Mydas;
 Mother Bombie; Woman
 in the Moon; Maid her
 Metamorphosis; Love his
 Metamorphosis.

Lynch, Francis, Esq.----
 The Independent Patriot;
 The Man of Honour.

Lyon, William.-----The
 Wrangling Lovers; or, Like
 Master Like Man.

M A

ing Enemies.

Mallet, David.---Eury-
 dice; Mustapha; Alfred;
 Britannia; Elvira.

Manley, De la Reviere.---
 The Royal Mischief; The
 Lost Lovers; or, The Jea-
 lous Husband; Almyna;
 or, The Arabian Vow; Lu-
 cius, the First Christian
 King of Britain.

Manning, Francis.---The
 Generous Choice; All for
 the Better; or, The Infal-
 lible Cure.

Manucke, Major Cosmo.---
 The Just General; The
 Loyal Lovers; The Bas-
 tard.

Markham, Gervase, Esq.
 ---Herod and Antipater.

Marloe, Christopher.----
 Tamberlaine the Great;
 Edward II.; The Massacre
 of Paris; The Tragical
 History of Dr. Faustus;
 The Jew of Malta; Lust's

M A

Dominion; or, The Lascivious Queen.

Marmion, Shakerley.----Holland's Leaguer; Fine Companion; Antiquary; The Crafty Merchant; or, The Souldier'd Citizen*.

Marsh, Charles.--Amasis King of Egypt; Cymbeline; The Winter's Tale; Romeo and Juliet*.

Marshall, Mr.---German Hotel; School for Arrogance.

Marston, John.----Antonio and Mellida; Antonio's Revenge; Insatiate Countess; Malecontent; Dutch Courtezan; Parasitaster; Sophonisba; What you Will.

Martyn Benjamin, Esq.--Timoleon.

Mason, William.-----Elfrida; Caractacus.

Massinger, Philip.---Virgin Martyr; Duke of Milan; Bondman; Roman Actor; Renegado; Picture; Emperor of the East; Maid of Honour; Fatal Dowry; New Way to pay Old Debts; Great Duke of Florence; Unnatural Combat; Bashful Lover; Guardian; Very Woman; Old Law; City Madam; The Noble Choice; or, The Orator*; The Wandering Lovers; or, the Painter*; The Italian Night-piece; or, The Unfortunate Piety*; The Judge; or, Believe as you List*; The Prisoner; or, The Fair Anchorefs*; The

M I

Spanish Viceroy; or, The Honour of Woman*; Minerva's Sacrifice; or, The Forc'd Lady*; The Tyrant*; Philenzo and Hippolita*; Antonio and Valia*; Fast and Welcome*.

Maxwel, John.-----The Royal Captive; The Loves of Princee Emelia and Louisa; The Distressed Virgin.

May, Thomas, Esq.---Antigone; The Heir; Agrippina, Empress of Rome; Cleopatra, Queen of Egypt; Old Couple.

Mayne, Jasper, D. D.---The City Match; Amorous War.

Mead, Robert, M. D.---The Combat of Love and Friendship.

Meilan, Mark Antony.---Emilia; Northumberland; The Friends.

Melmouth, Courtney. See Pratt Robert.

Mendez, Moses, Esq.---Chaplet; Shepherd's Lottery; The Double Disappointment.

Meriton, Thomas.---Love and War; Wandering Lovers.

Merry, Mr.---Lorenzo.

Mestayer, Henry.---Perfidious Brother.

Michelborne, John.---Ireland Preserved; or, Siege of Londonderry.

Middleton, Thomas.---Blurt, Mr. Constable; Phoenix;

M O

nix; Michaelmas Term; Your Five Gallants; Family of Love; Mad World my Masters; Trick to catch the Old One; Roaring Girl; Fair Quarrel; Inner Temple masque; World toss'd at Tennis; Game at Chess; Chaste Maid in Cheapside; Widow; Changeling; Spanish Gypsie; Old Law; No Wit, no help like a Woman's; More Dissemblers besides Women; Women beware Women; Mayor of Quinborough; Any Thing for a quiet Life; The Puritan Maid, Modest Wife, and Wanton Widow*.

Miles, Wm. Augustus.—Summer Amusements; or, An Adventure at Margate; The Artifice.

Miller, James.—The Humours of Oxford; Mother-in-Law; or, The Doctor the Disease; The Man of Taste; Universal Passion; The Coffee-house; Art and Nature; An Hospital for Fools; Mahomet the Imposter; Joseph and his Brethren; The Picture; or, The Cuckold in Conceit.

Milton, John.—Comus; Sampson Agonistes.

Mitchell, Joseph.—Fatal Extravagance; The Highland Fair.

Molloy, Charles, Esq.—Perplexed Couple; Coquet; Half-pay Officers.

M O

Moncrief, John.---Appius.

Montague, Walter.—The Shepherd's Paradise.

More, Hannab.---Search after Happiness; The Inflexible Captive; Percy; Fatal Falshood.

Morell, Thomas.---Hecuba; Prometheus in Chains.

Moore, Edw.-----Foundling; Gil Blas; Gamester.

Moore, Sir Thomas.—Mangora, King of the Timbushians.

Morgan, M'Namara, Esq.---Philoclea.

Moss, Theophilus.---The General Lover.

Motteux, Peter Anthony.—Love's a Jest; Loves of Mars and Venus; Novelty; Europe's Revels; Beauty in Distress; Island Princess; Four Seasons; Acis and Galatea; Britain's Happiness; Arsinoe, Queen of Cyprus; Amorous Miser; Temple of Love; Thomyris, Queen of Scythia; Love's Triumph; Love Dragoon'd.

Mottley, John, Esq.—Imperial Captives; Antiochus; Penelope; Craftsmen; Widow bewitch'd.

Mountfort, Wm.—Injured Lovers; Edward the Third; Greenwich Park; Successful Strangers; Life and Death of Dr. Faustus; Zelmane,

Mozeen, Wm.—The Heiress; or, The Antigallican.

Murphy,

M U

Murphy, Arthur.—The Apprentice; The Spouter; or, The Triple Revenge; The Englishman from Paris*; The Upholsterer; or, What News; The Orphan of China; The Desert Island; The Way to keep Him; All in the Wrong;

N E

NABBES, *Thomas.*—Microcosmus; Hannibal and Scipio; Covent-Garden; Spring's Glory; Entertainment on the Prince's Birth Day; Tottenham Court; Unfortunate Mother; Bride.

Nash, Thomas.—Dido, Queen of Carthage; Summer's last Will and Testament; The Isle of Dogs*.

Newil, Robert.—The Poor Scholar.

O G

OBRIEN, *William.*—Cross Purposes; The Duel.

Odell, Thomas, Esq.—Chimera; Patron; Smugglers; Prodigal.

Odingfells, Gabriel.—The Bath unmasked; The Capricious Lovers; Bayes's Opera.

Ogborne, David.—The Merry Midnight Mistake; or, Comfortable Conclusion.

M U

The Old Maid; The Citizen; No one's Enemy but his own; What we must all come to; The School for Guardians; Zenobia; The Grecian Daughter; Alzuma; News from Parnassus*; Know your own Mind.

N O

Nevill, Alexander.—Oedipus.

Newman, Thomas.—Andria; Eunuch.

Newton, Thomas.—Thebais.

Newton, James.—Alexis's Paradise; or, A Trip to the Garden of Love at Vauxhall.

Norris, Henry.—Royal Merchant; The Deceit.

North, Hon. Francis.—The Kentish Barons.

O T

Okara, Kane.—Midas; The Golden Pippin; The Two Misers; April Day; Tom Thumb.

Oldmixon, John.—Amyn-tas; Grove; or, Love's Paradise; Governor of Cyprus.

Otway, Thomas.—Alci-biades; Don Carlos Prince of Spain; Titus and Berenice; The Cheats of Scapin; Friendship in Fashion; Caius Marius; The Orphan;

O W

phan; The Soldier's Fortune; Venice Preserved; The Atheist; or the second part of the Soldier's Fortune.

D'Ouville, Geo. Gerbier.—The False Favourite Disgraced.

Owen, Rob. Esq.—Hy-

O Z

permnestra.

Ozell, John.—The Cid; or, The Heroic Daughter; Alexander the Great; Britannicus; The Litigants; Manlius Capitolinus; Cato; The Fair of St. Germain; The Miser; The Plague of Riches.

P E

PALSGRAVE, *John.*—Accolaustus.

Parfre, Iban.---Candlemas Day; or, The Killing of the Children of Israel.

Paterfon, William.—Arminius.

Paton Mr.—William and Lucy.

Payne, Nevil.—The Fatal Jealousy; The Morning Ramble; or, The Town Humours; The Siege of Constantinople.

Peaps, Wm.—Love in its Extasy.

Peck, Francis.—Herod the Great.

Peele, George, M. A.—The Arrangement of Paris; Edward the First; King David and Fair Bethsabe; The Turkish Mahomet and Hyren the Fair Greek*.

Percy, Thomas, D. D.—The Little Orphan of China; or, The House of Chao.

Peterfon, Joseph.—The Raree Show; or, The Fox trap.

P I

Phillips, Ambrose.---Distrest Mother; The Briton; Humphry Duke of Gloucester.

Phillips, Edward.—The Chambermaid; Mock Lawyer; Livery Rake and Country Lass; Royal Chace; or, Merlin's Cave; Britons strike Home; or, The Sailors Rehearsal.

Phillips, John.—Earl of Mar marr'd; Pretender's Flight; Inquisition.

Phillips, R.—Fatal Inconstancy.

Phillips, William, Esq.—The Revengeful Queen; Hibernia Freed; St. Stephen's Green; Belisarius.

Phillips, T.---Love and Glory.

Phillips, Catherine.—Pompey; Horace.

Pilkington, Mrs. Lætitia.---The Turkish Court; or, The London 'Prentice*.

Pilon, F.---The Invasion; or, A Trip to Brighthelmstone; The Liverpool Prize; The Illumination; or, The

Glaziers

P O

Glaziers Conspiracy; The Device; or, The Deaf Doctor*; The Deaf Lover; The Siege of Gibraltar; The Humours of an Election; Thelypthora: Aerofation; or, Templar's Stratagem; Barataria; or, Sanchó turned Governor; Fair American.

Pitcairn Dr. Archibald.
---The Assembly.

Pix, Mrs Mary.—The Spanish Wives Abraham the Thirteenth, Emperor of the Turks; The Innocent Mistress; The Deceiver deceived; Queen Catherine; or, The Ruins of Love. The False Friend; or, The Fate of Disobedience: The Czar of Muscovy; The Double Distress; The Conquest of Spain; The Beau Defeated; or, The Lucky Younger Brother.

Popple, William.-----The Lady's Revenge; or, The Rover Reclaimed; The Double Deceit; or, A Cure for Jealousy.

Pordage, Samuel.-----Troades; Herod and Mariamne; Siege of Babylon.

Portal, Abraham.---Olinde and Sophronia; The Indiscreet Lover; The Cady of Bagdad.

P U

Porter, Henry.---The Two angry Women of Abington.

Porter, Thomas.---Villain; Carnival.

Potter, Henry.---The Decoy.

Potter, R.---Prometheus chain'd; The Supplicants; The seven Chiefs against Thebes; Agamemnon; The Choephoræ; The Furies; The Persians; Alcestis; The Bacchæ.

Pottinger, Israel.----The Methodist; The Humorous Quarrel; or, The Battle of the Greybeards.

Powell, George.---Alphonso King of Naples; A very Good Wife; Treacherous Brothers; The Imposture defeated; or, A Trick to cheat the Devil; The Cornish Comedy; Bonduca; or, The British Heroine; A new Opera called Brutus of Alba; or, Augusta's Triumph.

Pratt, Robert.-----Joseph Andrews*; School for Vanity.

Prestwich, Edmund.-----Hippolitus.

Puttenham, Mr.---Lustie London; The Woer; Ginecocratia*.

Q U

QUARLES, FRANCIS, Widow.
Esq.-----The Virgin

RADCLIFF,

RADCLIFF, RALPH.
 ---Dives and Lazarus* ; Patient Griseld ; Friendship of Titus and Gefippus ; Chaucer's Melebec* ; Job's Afflictions ; The Burning of Sodom* ; The Delivery of Susannah ; The Burning of John Hufs ; Jonas ; Fortitude of Judith*.

Ralph, James, Esq.-----
 Fashionable Lady ; or, Harlequin's Opera ; Fall of the Earl of Essex ; Lawyer's Feast ; Astrologer.

Ramsay, Allan.-----The Nuptials ; The Gentle Shepherd.

Randolph, Thomas.-----
 Aristippus ; Conceited Pedlar ; Jealous Lovers ; Muses Looking-Glass ; Amyntas ; Hey for Honesty, Down with Knavery.

Ravenscroft, Edward.---
 Mamamouchi ; Careless Lovers ; Scaramouch, a Philosopher, &c. ; Wrangling Lovers ; King Edgar and Alfreda ; English Lawyer ; London Cuckolds ; Dame Dobson ; Titus Andronicus ; The Canterbury Guests ; Anatomist ; Italian Husband.

Rawlins, Thomas, Esq.---
 Rebellion ; Tom Essence ; Tunbridge-Wells.

Reed, Joseph.---The Superannuated Gallant ; Ma-drigal and Tulletta ; The

Register Office ; Dido* ; Tom Jones.

Revet, Edward.---The Town Shifts.

Reynolds, John.---The Crusade ; Eloisa.

Rhodes, Richard, M. D.
 ---Flora's Vagaries.

Richard, Nathaniel.-----
 Messalina, the Roman Empress.

Richardson, Elizabeth.---
 The Double Deception.

Rider, Wm. M. A.---The Twins.

Ridley, Dr. Gloster.-----
 Jugurtha* ; The Fruitless Redress*.

Roberts, Miss.-----Malcolm.

Robinson, Maria.---The Lucky Escape.

Rogers, Richard.---Ponteach ; or, The Savages of America.

Rolt, Richard.---Eliza ; The Royal Shepherd ; Almena.

Roome, Edward.---Jovial Crew.

Rowe, Nicholas, Esq.-----
 The Ambitious Step-Mother ; Tamerlane ; Fair Penitent ; The Biter ; Ulysses ; Royal Convert ; Jane Shore ; Lady Jane Grey.

Rowley, Samuel.---When You see me You know me ; Noble Spanish Soldier.

Rowley, William.---New Wonder, a Woman never vexed ; All's lost by Lust ; Match

R Y

Match at Midnight; Shoemaker is a Gentleman; Birth of Merlin; Witch of Edmonton; The Fool without Book*; A Knave in print; or, One for another*; The None Such*; Book of the four honourable Loves*;

S E

SACKVILLE, *Thomas*, Lord Buckhurst.---Ferreux and Porrex.

Sadler, Thomas.-----The Merry Miller; or, Countryman's Ramble.

Sampson, William.---The Vow Breaker; Widow's Prize*.

Savage, Richard.---Love in a Veil; Sir Tho. Overbury.

Saunders, Charles.---Tamerlane the Great.

Scawen, Mr.-----New Spain; or, Love in Mexico.

Schomberg, Ralph, M. D.---The Death of Bucephalus; Judgment of Paris; Romulus and Hersilia.

Scott, Thomas.-----Mock Marriage; Unhappy Kindness.

Sedaine, Mons.---Richard Coeur de Lion.

Sedley, Sir Charles, Bart.---The Mulberry Garden; Anthony and Cleopatra; Bellamira; or, The Mistress; Beauty the Conqueror; or, The Death of Mark

R Y

The Parliament of Love*.

Rutter, Joseph.---Shepherd's Holiday; Cid.

Rymer, Thomas.-----Edgar.

Ryves, Elizabeth.---The Prude.

S E

Anthony; The Grumbler; Tyrant King of Crete.

Settle, Elkanah.--Cambyfes, King of Persia; Empress of Morocco; Love and Revenge; The Conquest of China by the Tartars; Ibrahim, the Illustrious Bassa; Pastor Fido; or, The Faithful Shepherd; Fatal Love; or, The Forced Inconstancy; The Female Prelate; The Heir of Morocco; Distressed Innocence; or, The Princess of Persia; Ambitious Slave; or, A generous Revenge; Philaster; or, Love lies a bleeding; The World in the Moon; The Virgin Prophetess; or, The Fate of Troy; City Ramble; or, Playhouse Wedding; The Siege of Troy; The Ladies Triumph.

Sewell, Dr. George.---Sir Walter Raleigh; K. Richard the First, unfinished.

Shadwell, Charles.---Fair Quaker of Deal; Humours of the Army; Hasty Wedding; Sham Prince; Rothe-
rie

S H

ric O'Conner; Plotting Lovers; Irish Hospitality.

Shadwell, Thomas.—The Sullen Lovers; or, The Impertinent; Royal Shepherdess; The Humourist; The Miser; Epsom Wells; Psyche; The Libertine; The Virtuoso; History of Timon of Athens, the Manhater; A true Widow; The Woman Captain; The Lancashire Witches, and Teague O'Divelly, the Irish Priest; Squire of Alfatia; Bury Fair; Amorous Bigot, with the second part of Teague O'Divelly; The Scowerers; The Volunteers; or, The Stock-Jobbers.

Shakspeare, William, born April, 16, 1564, and died April 23, 1616.—Titus Andronicus; Love's Labour Lost; First part of King Henry VI.; Second part of King Henry VI.; Third part of King Henry VI.; Pericles; Locrine; Two Gentlemen of Verona; Winter's Tale; A Midsummer's Night's Dream; Romeo and Juliet; The Comedy of Errors; Hamlet; King John; King Richard II.; King Richard III.; First part of King Henry IV.; The Merchant of Venice; All's well that ends Well; Sir John Oldcastle; Second part of King Henry IV.; King Henry V.; The

S H

Puritan; Much ado about Nothing; As you Like It; Merry Wives of Windsor; King Henry the Eighth; Life and Death of Lord Cromwell; Troilus and Cressida; Measure for Measure; Cymbeline; London Prodigal; King Lear; Macbeth; The Taming of the Shrew; Julius Cæsar; A Yorkshire Tragedy; Antony and Cleopatra; Coriolanus; Timon of Athens; Othello; Tempest; Twelfth Night.

Sharp, Lewis.—The Noble Stranger.

Sharpman, Edward.—The Fleire.

Sheffield, John, Duke of Buckingham.—Julius Cæsar; Marcus Brutus.

Shepherd, Richard.—Hector; Bianca.

Sheppard, S.—Committee Man curried.

Sherburne, Sir Edward, Knt.—Medea; Troades; Phædra and Hippolitus.

Sheridan, Dr. Tho.—Philoctetes,

Sheridan, Thomas, M. A.—Captain O'Blunder; Coriolanus; Loyal Subject; Romeo and Juliet.

Sheridan, Richard Brinsley.—The Rivals; St. Patrick's Day; or, The Scheming Lieutenant*; Duenna*; A Trip to Scarborough*; The School for Scandal*; The Camp*; The

S H

The Critic; or, A Tragedy rehearsed*.

Sheridan, Frances.—The Discovery; Dupe.

Sheridan, Miss.—Ambiguous Lover.

Shipman, Thomas.—Hen. III. of France.

Shirley, Henry.—The Martyr'd Soldier; Spanish Duke of Lerma*; Duke of Guize*; The Dumb Bawd*; Giraldo the Constant, Lover*.

Shirley, James.—The Wedding; The Grateful Servant; School of Compliments; The Changes; or, Love in a Maze; Contention for Honour and Riches; Witty Fair-One; Triumphs of Peace; Bird in a Cage; The Traytor; Lady of Pleasure; Young Admiral; The Example; Hyde Park; The Gamester; The Royal Master; Duke's Mistress; Maid's Revenge; Chabot, Admiral of France; The Ball; Arcadia; Humorous Courtier; The Opportunity; St. Patrick for Ireland; Love's Cruelty; The Constant Maid; The Coronation; The Triumph of Beauty; The Brothers; The Sisters; The Doubtful Heir; The Imposter; The Cardinal; The Court Secret; Cupid and Death; The Politician; The Gentleman of Venice; The Contention of Ajax and Ulysses for

S M

Achilles' Armour; Honoria and Mammon; Andromana; or, The Merchant's Wife; St. Albons*; Looke to the Ladie*; Rosania; or, Love's Victory*.

Shirley, William.—The Parricide; King Pepin's Campaign; Edward the Black Prince; Electra; The Birth of Hercules; Roman Sacrifice*; The Roman Victim*; Alcibiades*; The First part of King Henry the Second*; Second part of King Henry the Second*; The Fall of Carthage*; All mistaken*; The Good Englishman*; Fashionable Friendship*; The Shepherds Courtship*.

Shuckborough, Charles.—Antiochus.

Skelton, John.—The Nigramansir; Magnificence; The Comedy of Virtue*; The Comedy of Good Order*.

Slade, John.—Love and Duty.

Stuart, Christopher.—The Grateful Fair; Judgment of Midas; Hannah.

Smith, Edmund.—Phædra and Hippolitus.

Smith, Henry.—The Princess of Parma.

Smith, John.—Cytherea.

Smith, William.—Hector of Germany; Freeman's Honour*; St. George for England*.

Smollet,

S T

Smollet, Tobias, M. D.--
The Regicide; The Re-
prisal; or, The Tars of Old
England.

Smith, James Moore, Esq.
---The Rival Modes.

Somerville, William.-----
Elzira*.

Somner, Henry.---Orphe-
us and Euridice.

Southern, Thomas.--The
Loyal Brother; The Dis-
appointment; Sir Anthony
Love; or, The Rambling
Lady; The Wives' Excuse;
or, Cuckolds make Them-
selves; The Maid's Last
Prayer; or, Any Thing ra-
ther than Fail; The Fatal
Marriage; or, The Inno-
cent Adultery; Oroonoko;
The Fate of Capaa; The
Spartan Dame; Money's
the Mistress.

Stanley, Thomas.----The
Clouds.

Stapleton, Sir Robert.---
The Slighted Maid; The
Step-mother; Hero and
Leander; The Royal
Choice*.

Starke, Miss.---The Wi-
dow of Malabar.

Steele, Sir Richard.--The
Funeral; or, Grief Ala-
mode; The Tender Hus-
band; or, The Accom-
plished Fools; The Lying
Lover; or, The Ladies'
Friendship; The Conscious
Lovers; The Gentleman,
unfinished; The School of

S U

Action, unfinished; Cyn-
thia's Revenge.

Sterling, J.---The Rival
Generals; The Parricide.

Stevens George Alexander.
---Distress upon Distress;
or, Tragedy in true Taste;
The French Flogged; or,
The British Sailors in Ame-
rica; The Court of Alex-
ander; The Trip to Portf-
mouth.

Stevens, John.-----The
Modern Wife.

Stevens, Captain John.--
En Evening's Intrigue.

Stewart, Charles.---Cob-
ler of Castlebury; Ripe
Fruit; or, The Marriage
Act; Damnation; or, His-
sing Hot.

St. John, Mr.----Mary
Queen of Scots.

Still, John.----Gammer
Gurton's Needle.

Stockdale, Percival.-----
Amyntas.

Stratford, Rev. Dr.---
Lord Ruffel.

Strode, Dr. William.---
The Floating Island.

Studly, John.--Agamem-
non; Medea; Hercules
Oetæus; Hippolitus.

Sturmy, John.--Love and
Duty; The Compromise;
Sesostris.

Suckling, Sir John.----
Discontented Colonel; A-
glaura; The Goblins; The
Sad One, unfinished; Bre-
noralt.

Swiney,

S W

Swiney, Mac Owen.----
The Quack ; or, Love's the
Physician ; Camilla ; Pyr-
rhus and Demetrius.

S Y

Swinhoe, Gilbert, Esq.---
The Unhappy Fair Irene ;
Sydney, Sir Philip.---The
Lady of May.

T A

TARTLTON, Richard.---
The Seven deadly Sins.
Tate, Nabum.----Brutus
of Alba ; The Loyal Gene-
ral ; King Lear ; Richard
II. ; or, The Sicilian U-
surper ; The Ingratitude of
a Commonwealth ; or,
The Fall of Coriolanus ;
Cuckold's Haven ; or, an
Alderman no Conjuror ; A
Duke and No Duke ; The
Island Princess ; Injured
Love ; or, The Cruel Hus-
band.

Tatham, John.----Love
Crowns the End ; The Dis-
tracted State ; Scots Va-
garies ; or, a Knot of
Knaves ; The Rump, or,
The Mirror of late Times.

Taverner, William.----
The Faithful Bride of Gra-
nada ; The Maid the Mis-
tress ; The Female Advoc-
ates ; or, The Frantick
Stock-Jobbers ; The Art-
ful Husband ; The Artful
Wife ; 'Tis well if it
Takes ; Ixion* ; Every
Body Mistaken*.

Taylor, John.---The Scul-
ler* ; Fair and Foul Wea-
ther*.

T H

Theobald, Lewis.---Elec-
tra ; The Persian Princess ;
or, Royal Villain ; The
Perfidious Brother ; Oedi-
pus, King of Thebes ; Plu-
tus ; or, The World's Idol ;
The Clouds ; Pan and Sy-
rinx ; The Lady's Tri-
umph ; Decius and Pauli-
na ; Richard the Second ;
The Rape of Proserpine ;
Harlequin a Sorcerer ; A-
pollo and Daphne ; The
Double Falshood ; or, The
Distrest Lovers ; Orestes ;
The Fatal Secret ; Orpheus
and Euridice ; The Happy
Captive ; Merlin ; or, The
Devil of Stonehenge ; Death
of Hannibal*.

Theobald, John.----Me-
rope.

Thompson, Thomas.---The
English Rogue ; Mother
Shipton.

Thompson, Edward.-----
Hobby Horse* ; The Fair
Quaker ; or, The Humours
of the Navy ; The Syrens ;
Saint Helena ; or, The Isle
of Love*.

Thomson, William.-----
Gondibert and Birtha.

Thompson, James.----So-
phonisba ;

T O

phonisba; Agamemnon;
Edward and Eleonora;
Alfred; Tancred and Si-
gismunda; Coriolanus.

Thornton, Bonnel.----Am-
phitrion; Braggart Captain;
The Treasure; The Miser;
The Shipwreck.

Thurmond, John.---Har-
lequin Sheppard; Apollo
and Daphne; or, Harle-
quin Mercury; Harlequin
Doctor Faustus, with the
Masque of the Deities; A-
pollo and Daphne; or,
Harlequin's Metamorpho-
ses; Harlequin's Triumph,
&c.

Tollet, Elizabeth.----Su-
fannah; or, Innocence Pre-
served.

Tomkis, Mr.---Albumazar.

Toms, Mr.---The Accom-
plished Maid.

Topham, Capt.----West-
minster School-boy.

V A

VANBRUGH, *Sir John.*
---The Relapse; or,
Virtue in Danger; The
Provoked Wife; Æsop;
The Pilgrim; The False
Friend; The Confederacy;
The Mistake; The Cuckold
in Conceit*; 'Squire Tre-
looby*; The Country-house;
A journey to London, un-
finished.

Vaughan, Tho.----Love's
Metamorphosis; The Hotel.

T U

Toofey, G. P.---Sebastian.
Tourneur, Cyril.----The
Revenger's Tragedy; The
Atheist's Tragedy; The
Nobleman.

Tracy, John.----Perian-
der, King of Corinth.

Trapp, Dr. Joseph.---
Abramule; or, Love and
Empire.

Trotter, Catharine.---Ag-
nes de Castro; Fatal Friend-
ship; The Unhappy Peni-
tent; Love at a Loss; or,
Most Votes carry It; The
Honourable Deceivers; or,
All Right at Last*; The
Revolution of Sweden.

Tuke, Richard.---The Di-
vine Comedian; or The
Right Use of Plays.

Tuke, Sir Samuel.---The
Adventures of Five Hours;

Tutchin, John.---The Un-
fortunate Shepherd.

V I

Victor, Benjamin.---Two
Gentlemen of Verona; Al-
temira; The Fatal Error;
The Fortunate Peasant; or,
Nature will Prevail; The
Sacrifice; or, Cupid's Va-
garies.

*Villiers, George, Duke of
Buckingham.*---The Rehear-
sal; The Chances; The
Battle of Sedgemore; The
Restoration.

W E

WAGER *Lewis*.—
Mary Magdalene,
her Lyfe and Repentance.

Waldron, Mr.—The Maid
of Kent; The Contrast*;
The Richmond Heirefs*.

Walker, Thomas.—The
Fate of Villainy.

Walker, William.—Vic-
torious Love; Mary; or,
Do Worfe.

Walker, T.—The Wit of
a Woman.

Wallace, Lady.-----The
Ton; or, Follies of Fa-
shion.

Waller, Edmund, Esq.—
Pompey the Great; The
Maid's Tragedy.

Wallis, George.-----The
Mercantile Lovers.

Walpole, Horace.----The
Myfterious Mother.

Warboys, Thomas.---The
Preceptor; The Rival
Lovers.

Ward, Edward.----The
Humours of a Coffee-house.

Ward, Henry.--The Hap-
py Lovers; or, The Beau
Metamorphos'd; The Pet-
ticoat Plotter; or, More
Ways than one for a Wife;
The Widow's Wish; or,
An Equipage of Lovers.

Weaver John.—The
Loves of Mars and Venus;
Orpheus and Euridice;
Perseus and Andromeda;
The Judgment of Paris.

Webster, John.-----The
White Devil; or, Tragedie

W I

of P. Giordano Urfini, Duke
of Brachiano, with the Life
and Death of Victoria Co-
rombona, the famous Ve-
netian Courtezan; The
Devil's Law-Cafe; or,
When Women go to Law,
the Devil is full of Business;
The Duchefs of Malfey;
Appius and Virginia; The
Thracian Wonder; A Cure
for a Cuckold.

Welsted, Leonard.—The
Dissembled Wanton, or,
My Son get Money.

West, Gilbert.—The In-
stitution of the Order of the
Garter; Iphigenia in Tau-
ris; The Triumphs of the
Gout.

West, Matthew.---Ethe-
linda; or, Love and Duty.

West, Richard.—Hecu-
ba.

Weston, John, Esq.--The
Amazonian Queen; or, The
Amours of Thalestris and
Alexander.

Westbury, James.--Paul,
the Spanish Sharper.

Whincop, Thomas, Esq.
—Scanderbeg; or, Love
and Liberty.

Whitaker, William.—The
Conspiracy; or, Change of
Government.

Whitehead, William.—
The Roman Father; Fatal
Constancy; Creusa, Queen
of Athens; The School for
Lovers; A Trip to Scot-
land.

Wignell,

W I

Wignell, J.—Love's Artifice; or, The perplexed 'Squire; The Triumph of Hymen.

Wild, Robert.—The Benefice.

Wilder, James.—The Gentleman Gardiner.

Wilkins, George.—The Miseries of enforced Marriage.

Wilkinson, Richard.—Vice Reclaimed; or, The Passionate Mistress.

Willan, Leonard.—Astrea; or, True Love's Mirrour.

Willet, Thomas.—Buxom Joan.

Williams, John.—Richmond Wells; or, Good Luck at Last.

Williams, Anna.—The Uninhabited Island.

Williamson, Mr.—The Lawyers.

Wilmot, John, Earl of Rochester.—Valentinian.

Wilson, John.—Andro-

W Y

nicus Commenius; The Projectors; The Cheats; Belphegor; or, The Marriage of the Devil.

Wilson, Arthur.—The Switzer*; The Corporal*; The Inconstant Lady*.

Wiseman, Jane.—Antiochus the Great; or, The Fatal Relapse.

Woodward, Henry.—Marplot in Lisbon; The Man's the Master.

Worsdale, James.—A Cure for a Scold; The Assembly*; The Queen of Spain*; The Extravagant Justice*; Gasconado the Great.

Wright, John.—Thyestes; Mock Thyestes.

Wright, Thomas.—Female Virtuoso's.

Wycherly, Wm.—Love in a Wood; or, St. James's Park; Gentleman Dancing Master; The Country Wife; The Plain Dealer.

Y A

YARROW, *Joseph.*—Love at First Sight; or, The Wit of a Woman; Trick for Trick; or, The

Y O

Vintner outwitted.

Young, Dr. Edward.—Busiris; The Revenge; The Brothers.

A
SHORT SKETCH
OF THE
RISE AND PROGRESS
OF THE
ENGLISH STAGE.

THE learned are well acquainted at what expence the Athenians supported their Theatres, and how often, from among their Poets, they chose Governors of their Provinces, Generals of their Armies, and Guardians of their Liberties.---Who were more jealous of their liberties than the Athenians? Who better knew that Corruption and Debauchery are the greatest foes to Liberty? Who better knew, than they, that the freedom of the Theatre (next to that of the Senate) was the best support of Liberty, against all the undermining arts of those who wickedly might seek to sap its foundation?-----The divine Socrates assisted Euripides in his compositions. The wise Solon frequented Plays, even in his decline of life; and Plutarch informs us, he thought plays useful to polish the manners, and instil the principles of virtue.

As Arts and Sciences increased in Rome, when Learning, Eloquence and Poetry flourished, Lælius improved his social hours with Terence; and Scipio thought it not beneath him to make one in so agreeable a party. Cæsar, who was an excellent Poet as well as Orator, thought the former title an addition to his honour; and ever mentioned Terence and Menander with great respect. Augustus found it easier to make himself Sovereign of the world, than to write a good Tragedy: he began a Play called Ajax, but could not finish it. Brutus, the virtuous, the moral Brutus, thought his time not mis-employed in a journey

journey from Rome to Naples, only to see an excellent troop of Comedians; and was so pleased with their performance, that he sent them to Rome, with letters of commendation to Cicero, to take them under his patronage:---The truly pious and learned Archbishop Tillotson, speaking of Plays, gives this testimony in their favour, that “they might be so framed, and governed by
 “such rules, as not only to be innocently diverting, but
 “instructive and useful, to put some follies and vices out
 “of countenance, which cannot perhaps be so decently
 “reproved, nor so effectually exposed and corrected any
 “other way.”

It is generally imagined, that the English Stage rose later than the rest of its neighbours. Those who hold this opinion, will, perhaps, wonder to hear of Theatrical Entertainments almost as early as the Conquest; and yet nothing is more certain, if you will believe an honest Monk, one William Stephanides, or Fitz Stephen, in his *Descriptio Nobilissimæ Civitatis Londoniæ*, who writes thus: “London, instead of common Interludes belonging
 “to the Theatre, has plays of a more holy subject; representations of those Miracles which the holy Confessors wrought, or of the sufferings wherein the glorious constancy of the Martyrs did appear.” This Author was a Monk of Canterbury, who wrote in the reign of Henry II. and died in that of Richard I. 1191; and as he does not mention these representations as Novelties to the people (for he is describing all the common diversions in use at that time) we can hardly fix them lower than the Conquest; and this, we believe, is an earlier date than any other nation of Europe can produce for their Theatrical representations. About 140 years after this, in the reign of Edward III. it was ordained by act of parliament, dren that a company of men called Vagrants, who had made Masquerades through the whole City, should be whipt out of London, because they represented scandalous things in the little alehouses, and other places where the populace assembled. What the nature of these scandalous things were, we are not told; whether lewd and obscene, or impious and profane; but we should rather think the former, for the word Masquerade has an ill sound, and, we believe, they were no better in their infancy than at present.

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The year 1378 is the earliest date we can find, in which express mention is made of the representation of Mysteries in England. In this year the Scholars of Paul's School presented a petition to Richard II. praying his Majesty, "to prohibit some unexpert people from presenting the History of the Old Testament, to the great prejudice of the said Clergy, who have been at great expence in order to represent it publicly at Christmas." About twelve years afterwards, viz. in 1390, the Parish Clerks of London are said to have played Interludes at Skinner's Well, July 18, 19, and 20. And again, in 1409, the tenth year of Henry IV. they acted at Clerkenwell (which took its name from this custom of the Parish-clerks acting plays there) for eight days successively, a Play concerning the creation of the World; at which were present most of the Nobility and Gentry of the Kingdom. These instances are sufficient to prove that we had the Mysteries here very early. How long they continued to be exhibited amongst us cannot be exactly determined. This period one might call the dead sleep of the Muses. And when this was over, they did not presently awake, but, in a kind of morning dream, produced the moralities that followed. However, these jumbled ideas had some shadow of meaning. The Mysteries only represented, in a senseless manner, some miraculous History of the Old or New Testament; but in these Moralities something of design appeared, a Fable and a Moral; something also of Poetry, the virtues, vices, and other affections of the mind being frequently personified. But the Moralities were also very often concerned wholly in religious matters. For Religion then was every one's concern, and it was no wonder if each party employed all arts to promote it. The Muse might now be said to be just awake when she began to trifle in the old interludes, and aimed at something like wit and humour. And for these John Heywood the Epigrammist undoubtedly claims the earliest, if not the foremost place. He was Jester to King Henry VIII. but lived till the beginning of Queen's Elizabeth's reign. *Gammer Gurton's Needle*, which is generally called our first Comedy, and not undeservedly, appeared soon after the Interludes; it is indeed altogether of a comic cast, and wants not humour, though of a low and sordid kind. And now Dramatic Writers, properly so called, began to appear,

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and turn their talents to the Stage. Henry Parker, son of Sir Wm. Parker, is said to have written several Tragedies and Comedies in the reign of Henry VIII. and one John Hoker, in 1535, wrote a Comedy called *Piscator*; or, *The Fisher caught*. Mr. Richard Edwards, who was born in 1523 (and in the beginning of Queen Elizabeth's reign was made one of the Gentlemen of her Majesty's Chapel, and Master of the Children there) being both an excellent Musician, and a good Poet, wrote two Comedies, one called *Palæmon and Arcite*, in which a cry of hounds in hunting was so well imitated, that the Queen and the audience were extremely delighted; the other, called *Damon and Pithias, the two faithfullest Friends in the World*. About the same time came Thomas Sackville, Lord Buckhurst, and Thomas Norton, the writers of *Gorboduc*, the first dramatic Piece of any consideration in the English language.

Though Tragedy and Comedy began now to lift up their heads, yet they could do no more for some time than bluster and quibble; and how imperfect they were in all Dramatic Art, appears from an excellent criticism, by Sir Philip Sidney, on the writers of that time. Yet all at once (as it happened in France, though in a much later period) the true Drama received birth and perfection from the creative genius of Shakspeare, Fletcher, and Jonson.

Having thus traced the Dramatic Muse through all her characters and transformations, till she had acquired a reasonable figure, let us now return and take a more particular view of the Stage and the Actors. The first Company of Players we have any account of, is from a patent granted, in 1574, to James Burbage, and others, servants to the earl of Leicester. In 1578, the Children of Paul's appear to have been performers of Dramatic Entertainments. About twelve years afterwards the Parish Clerks of London are said to have acted the Mysteries at Skinner's Well. Which of these two Companies may have been the earliest, is not certain; but as the Children of Paul's are first mentioned, we must in justice give priority to them. It is certain, the Mysteries and Moralities were acted by these two Societies many years before any other regular Companies appeared. And the children of Paul's continued to act long after Tragedies

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and

and Comedies came in vogue. It is believed, the next Company regularly established was, the Children of the Royal Chapel, in the beginning of Queen Elizabeth's reign; and some few years afterwards, as the subject of the Stage became more ludicrous, a Company was formed under the denomination of *The Children of the Revels*. The Children of the Chapel and of the Revels became very famous; and all Lillie's Plays, and many of Jonson's and others, were first acted by them. Indeed, so great was their estimation, that the common players grew jealous of them. However, they served as an excellent nursery for the Theatres; many, who afterwards became approved Actors, being educated among them.

It is surprizing to consider what a number of Play-houses were supported in London about this time. From the year 1750 to the year 1629, when the Play-house in White-Friars was finished, no less than seventeen Play-houses had been built. The names of most of them may be collected from the title pages of Old Plays. And as the Theatres were so numerous, the Companies of Players were in proportion. Besides the Children of the Chapel, and of the Revels, we are told that Queen Elizabeth, at the request of Sir Francis Walsingham, established in handsome salaries twelve of the principal players of that time, who went under the name of her Majesty's Comedians and Servants. But, exclusive of these, many Noblemen retained Companies of Players, who acted not only privately in their Lords houses, but publicly under their licence and protection. Agreeable to this is the account which Stow gives us--“Players in former times,” says he, “were retainers to Noblemen, and none had the privilege to act Plays but such. So in Queen Elizabeth's time, many of the Nobility had servants and Retainers who were Players, and went about getting their livelihood that way. The Lord Admiral had Players, so had Lord Strange, that played in the City of London. And it was usual on any Gentleman's complaint of them for indecent reflections in their Plays, to have them put down.” And in another part of his Survey of London, speaking of the Stage, he says, “This, which was once a recreation, and used therefore now and then occasionally, afterwards by abuse became a trade and calling, and so remains to this day. In those

“ those former days, ingenious Tradesmen, and Gentle-
“ mens Servants, would sometimes gather a Company
“ of themselves, and learn Interludes, to expose vice, or
“ to represent the noble actions of our ancestors. These
“ they played at festivals, in private houses, at weddings,
“ or other entertainments, but in process of time it be-
“ came an occupation; and these Plays being commonly
“ acted on Sundays and Festivals, the Churches were
“ forsaken, and the Play-houses thronged. Great Inns
“ were used for this purpose, which had secret chambers
“ and places, as well as open stages and galleries. Here
“ maids and good Citizens Children were inveigled
“ and allured to private and unmeet contracts; here
“ were publicly uttered popular and seditious matters,
“ unchaste, uncomely and shameful speeches, and
“ many other enormities. The consideration of these
“ things occasioned, in 1574, Sir James Hawes
“ being Mayor, an act of Common Council, wherein
“ it was ordained, That no play should be openly
“ acted within the liberty of the City, wherein
“ should be uttered any words, examples, or doings of
“ any unchastity, sedition, or such like unfit and uncome-
“ ly matter, under the penalty of five Pounds, and 14
“ days imprisonment. That no play should be acted till
“ first perused and allowed by the Lord Mayor and Court
“ of Aldermen; with many other restrictions. But these
“ orders were not so well observed as they should be; the
“ lewd matters of Plays increased, and they were thought
“ dangerous to Religion, the State, Honesty and Man-
“ ners, and also for infection in the time of sickness.
“ Wherefore they were afterwards for some time totally
“ suppressed. But upon application to the Queen and
“ Council, they were again tolerated under the following
“ restrictions. That no Plays be acted on Sundays at all,
“ nor on any Holidays till after Evening Prayer. That
“ no playing being in the dark, and that it be all over be-
“ fore sunset. That the Queen’s Players only be tolerat-
“ ed, and of them their number and certain names to be
“ notified in the Lord Treasurer’s letters to the Lord
“ Mayor, and to the Justices of Middlesex and Surry.
“ And those her Players not to divide themselves in se-
“ veral companies. And that, for breaking any of
“ these orders, their toleration cease. But all these pre-
“ scriptions,

“scriptions were not sufficient to keep them within due
“bounds; but their plays, so abusive oftentimes of
“virtue, or particular persons, gave great offence, and
“occasioned many disturbances: when they were now
“and then stopped and prohibited.” This shews the
the customs of the Stage at that time, and the early
depravity of it.

The Stage soon after recovered its credit, and rose to
a higher pitch than ever. In 1603, the first year of King
James's Reign, a licence was granted under the Privy
Seal to Shakspeare, Fletcher, Burbage, Hemmings,
Condel, and others, authorizing them to act Plays, not
only at their usual House, the Globe on the Bankside,
but in any other part of the Kingdom, during his Majes-
ty's pleasure. And now, there lived together at this time
many eminent players, concerning whom we cannot but
lament such imperfect accounts are transmitted to us.
The little, however, which is known, the Reader will
find collected together, with great accuracy, by Mr. Ma-
lone, in his “Supplement to Shakspeare,” to which
work we refer our readers for further information.

At this period, the Theatre seems to have been at its
height of glory and reputation. Dramatic Authors
abounded, and every year produced a number of new
Plays: Indeed, so great was the passion at this time for
shew or representation, that it was the fashion for the
nobility to celebrate their weddings, birth-days, and
other occasions of rejoicing, with Masques and Interludes,
which were exhibited with surprising expence; that great
Architect Inigo Jones being frequently employed to fur-
nish decorations with all the magnificence of his inven-
tion. The King and his Lords, the Queen and her La-
dies, frequently performed in these Masques at Court, and
all the nobility in their own private houses: in short, no
public entertainment was thought compleat without them;
and to this humour it is we owe, and perhaps it is all we
owe it, the inimitable Masque at Ludlow-Castle. For
the same universal eagerness after Theatrical diversions
continued during the reign of King James, and great part
of Charles the First, till Puritanism, which had now ga-
thered great strength, openly opposed them as wicked and
diabolical. But Puritanism, from a thousand concurrent
causes every day increasing, in a little time overturned the
constitution; and, amongst their many reformatations this
was

was one, the total suppression of all Plays and Play-houses.

This event took place on the 11th day of February, 1647, at which time an Ordinance was issued by the Lords and Commons, whereby all Stage Players, and Players of Interludes and common Plays, were declared to be Rogues, and liable to be punished according to the Statutes of the Thirty-ninth of Queen Elizabeth, and Seventh of King James the First. The Lord Mayor, Justices of the Peace, and Sheriffs of the City of London and Westminster, and of the counties of Middlesex and Surrey, were likewise authorised and required to pull down and demolish all Playhouses within their jurisdiction, and apprehend any persons convicted of acting, who were to be publickly whipt; after which they were to be bound in a recognizance to act no more; and in case of a refusal to enter into such obligation, the parties were to be committed until they found such security. If, after conviction, they offended again, they were thereby declared incorrigible rogues, and to be punished and dealt with as such. It was also declared, that all money collected at Play-houses should be forfeited to the poor; and a penalty of 5s. was imposed on every person who should be present at any Dramatic Entertainment.

Before the promulgation of this severe ordinance, the performances of the Stage had been frequently interrupted, even from the commencement of hostilities between the King and his Parliament. Of the several Actors at that time employed in the Theatres, the greater part, who were not prevented by age, went immediately into the Army, and as it might be expected, took part with their Sovereign, whose affection for their profession had been shewn in many instances previous to the open rupture between him and his people. The event of war was alike fatal to Monarchy and the Stage. After a violent and bloody contest, both fell together; the King lost his life by the hands of an Executioner; the Theatres were abandoned and destroyed, and those by whom they used to be occupied were either killed in the wars, worn out with old age, or dispersed in different places, fearful of assembling, lest they should subject themselves to the penalty of the Ordinance, and give offence to the ruling powers.

The fate of their Royal Master being determined, the surviving dependants on the drama were obliged again to return to the exercise of their former profession. In the winter of the year 1648, they ventured to act some Plays at the Cockpit, but were soon interrupted and silenced by the soldiers, who took them into custody in the midst of one of their performances, and committed them to prison. After this ineffectual attempt to settle at their former quarters, we hear no more of any public exhibition for some time. They still, however, kept together, and, by connivance of the commanding officer at Whitehall, sometimes represented privately a few plays at a short distance from town. They also were permitted to entertain some of the Nobility at their country houses, where they were paid by those under whose protection they acted. They also obtained leave at particular festivals to divert the public at the Red-Bull, but this was not always without interruption.

The avidity of the public for Theatrical Entertainments sufficiently recompensed, for a considerable time, the assiduity of the performers, and the expectations of the Managers and Proprietors. Their success was, however, soon interrupted by national calamities. In 1665, the plague broke out in London with great violence; and in the succeeding year, the fire which destroyed the metropolis put a stop to the further progress of Stage performances.

After a discontinuance of eighteen months, both houses were again opened at Christmas 1666. The miseries occasioned by the plague and fire were forgotten, and public diversions were again followed with as much eagerness as they had been before their interruption. In January, 1671-2, the play-house in Drury-Lane took fire, and was entirely demolished. The violence of the conflagration was so great, that between fifty and sixty adjoining houses were burnt or blown up. The Proprietors of the Old Play-house, after they had recovered the consternation which this accident had thrown them into, resolved to rebuild their Theatre with such improvement as might be suggested; and for that purpose employed Sir Christopher Wren, the most celebrated architect of his time, to draw the design, and superintend the execution those who were well able to judge of it, was such a one as of it. The plan which he produced, in the opinion of
was

was alike calculated for the advantage of the Performers and Spectators ; and the several alterations afterwards made in it, so far from being improvements, contributed only to defeat the intention of the Architect, and to spoil the building.

The new Theatre, being finished, was opened on the 26th of March, 1674. On this occasion a Prologue and Epilogue were delivered, both written by Mr. Dryden.

The new Theatre in Lincoln's-Inn-Fields was opened, on the 30th of April, 1695, with the new Comedy of *Love for Love*, which was acted with extraordinary success during the remainder of the season ; but the prosperity of the new House was of no long continuance. After one or two years success the audiences began to decline, and it was found that two rival Theatres were more than the town was able to support.

From the time that Mr. Rich got possession of Drury-Lane Theatre, he had paid no regard to the properties of any of the parties who had joint interests with him, but proceeded as though he was sole Proprietor of it. Whatever he received he kept to himself, without accounting to any of his Partners ; and he had continued this mode of conduct so long, that those who had any claims on the Theatre abandoned them in despair of ever receiving any advantage from them. The concerns of the Play-house were thought of so little worth, that about this time Sir Thomas Skipwith, who Cibber says had an equal right with Rich, in a frolic, made a present of his share to Colonel Brett, a gentleman of fortune, who soon after forced himself into the management, much against the inclination of his Partner. The ill effect of two Play-houses being open at once, in point of profit, appeared so evident to Mr. Brett, that the first object he dedicated his attention to, was a re-union of the two Companies, and, through the interposition of the Lord Chamberlain, he effected it in the year 1708. It was then resolved, that the Theatre in the Hay-Market should be appropriated to Italian Operas ; and that in Drury-Lane to Plays. The one was given to Swiney, and the other continued with Rich and Brett ; the latter of whom, conducting the business of it in a different manner from what it had heretofore been, brought it once more into so good a state, that Sir Thomas Skipwith repented of his generosity, and applied to the Court of Chancery to have the property he

had given away restored him. Colonel Brett, offended at this treatment, relinquished his claim; and Mr. Rich again possessed himself of all the powers of the patent.

Instead of being warned, by the experience of past times, to avoid the difficulties which a tyrannical and oppressive behaviour to the Performers had created, the acting Manager resumed his former conduct, without fearing or apprehending any resistance to his measures.

William Collier, Esq; a lawyer of an enterprising head and a jovial heart, observing the situation of theatrical affairs to be desperate in the hands of Mr. Rich, applied for and obtained a licence to take the management of the Company left at Drury-Lane. The late Patentee, who still continued in the Theatre, though without the power of using it, was not to be removed without compulsion. Mr. Collier, therefore, procured a lease of the house from the landlords of it, and, armed with this authority, took the advantage of a rejoicing night, the 22d of November, when, with a hired rabble, he broke into the premises, and turned the former owner out of possession.

Here ended the power of Mr. Rich over the Theatres. After his expulsion from Drury-Lane, he employed the remainder of his life in re-building the Play-house in Lincoln's-Inn-Fields, which was opened about six weeks after his death by his son, in the year 1714, with the Comedy of *The Recruiting Officer*.

The scheme which Mr. Collier had engaged in did not prosper according to his wishes; the profits of the season were very small, and by no means a compensation for the trouble, risk, and expence, which he had been at in seating himself on the theatrical throne. The joint-sharers at the Hay-Market had acquired both fame and money; he therefore meditated an exchange of Theatres with them, and, by again employing his influence at Court, soon effected it. By the agreement which was then entered into between the rival Managers, the sole licence for acting Plays was vested in Swiney and his partners; and the performance of Operas was to be confined to the Hay-Market under the direction of Collier.

In the year 1714 Queen Anne died; and, amongst the changes which that event brought about, the management of Drury-Lane Theatre was not too inconsiderable to attract the notice of the Court. At the desire of the acting
Manager

Managers, Sir Richard Steele procured his name to be inserted instead of Collier's in a new licence jointly with them; and this connection lasted many years equally to the advantage of all the parties. In this year the prohibition, which the patent had been long under, was removed, and Lincoln's-Inn-Fields Theatre opened under the direction of the late Mr. John Rich.

No sooner were dramatic performances permitted at two Theatres, than the Manager of the weaker Company was obliged to have recourse to foreign aid, and to oppose his antagonists with other weapons than the merits of his actors, or the excellence of the pieces represented by them. The performers who were under Mr. Rich's direction were so much inferior to those at Drury-Lane, that the latter carried away all the applause and favour of the town. In this distress, the genius of the new Manager suggested to him a species of entertainment, which hath always been considered as contemptible, but which at the same time hath been ever followed and encouraged. Pantomimes were now brought forwards; and, as found and shew had in the last century obtained a victory over sense and reason, the same event would have followed again, if the Company at Drury-Lane had not, from the experience of past times, thought it advisable to adopt the same measures. The fertility of Mr. Rich's invention in these exotic entertainments, and the excellence of his own performance in them, must be ever acknowledged. By means of these only, he kept the Managers of the other House at all times from relaxing their diligence; and, to the disgrace of public taste, frequently obtained more money by such ridiculous and paltry performances than all the sterling merit of the rival Theatre was able to acquire.

The business of the Stage was carried on successfully, and without interruption, until about the year 1720, when on a disgust which the Duke of Newcastle, then Lord Chamberlain, had received from Mr. Cibber, that gentleman was for some time forbidden to perform; and soon after a difference arising between the same nobleman and Sir Richard Steele, the power, which had been often exercised by the persons who had held his Grace's office, was exerted, and an order of silence was enforced against the Managers. On this occasion a controversy succeeded; but
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how long the prohibition lasted, or in what manner the difference was adjusted, no where appears.

In this year, 1720, a new Play-house was erected in the Hay-Market, by one Mr. Potter, a carpenter. It was not built for any particular person or Company, but seems to have been intended as a mere speculation by the architect, who relied on its being occasionally hired for dramatic exhibitions.

The number of Theatres in London was this year [1729] increased by the addition of one in Goodman's-Fields, which met with great opposition from many respectable merchants and grave citizens, who apprehended much mischief from the introduction of these kind of diversions so near to their own habitations. Mr. Odell, however, the Proprietor, was not deterred from pursuing his design; he completed the building, and, having collected a Company, began to perform in it. It is asserted, that for some time he got not less than one hundred pounds a week by this undertaking; but the clamour against it continuing, he was obliged to abandon the further prosecution of his scheme; by which means he sustained a considerable loss. It was afterwards revived by Mr. Giffard with some degree of success.

The patent for Drury-Lane being renewed, Mr. Booth, who found his disorder increase, began to think it was time to dispose of his share and interest in the Theatre. The person upon whom he fixed for a purchaser was John Highmore, Esq; a gentleman of fortune, who unhappily had contracted an attachment to the Stage, from having performed the part of *Lothario* one night for a wager. A treaty between them was set on foot soon after Mr. Wilks's death, and was concluded by Mr. Highmore's agreeing to purchase one half of Mr. Booth's share, with the whole of his power in the management, for the sum of two thousand five hundred pounds. Mr. Highmore, however, proved unequal to the task, and was at last obliged to give up the management with considerable loss.

The person who next succeeded to the patent of Drury-Lane Play-house was Charles Fleetwood, a gentleman who at one period of his life had possessed a very large fortune, of which at this time a small portion only remained. He purchased not only the share belonging to Mr. Highmore, but

but those of all the other Partners; and so little value was then set upon the Theatre, that the whole sum which he disbursed for it hardly more than exceeded the half of what Mr. Highmore had before paid.

Although dramatic entertainments were not at this time supported by the abilities of any actors of extraordinary merit, yet this period seems to have been particularly marked by a spirit of enterprize which prevailed in theatrical affairs. In 1733, the house in Covent-Garden was to be finished, and Mr. Rich's Company immediately removed thither, which occasioned the old building in Lincoln's-Inn-Fields to be deserted. Mr. Giffard was then advised that it would be more to his advantage to quit Goodman's Fields, and take the vacant edifice. He accordingly agreed for it in 1735, and acted there during the two ensuing years.

Soon afterwards, though at a time when so many Theatres were employed to divert the public, and when none of them were in a flourishing state, the imprudence and extravagance of a gentleman, who possessed genius, wit, and humour in a high degree, obliged him to strike out a new species of entertainment, which in the end produced an extraordinary change in the constitution of the dramatic system. To extricate himself out of difficulties in which he was involved, and probably to revenge some indignities which had been thrown upon him by people in power, that admirable painter and accurate observer of life, the late Henry Fielding, determined to amuse the town at the expence of some persons in high rank, and of great influence in the political world. For this purpose he got together a company of Performers, who exhibited at the Theatre in the Hay-Market, under the whimsical title of the Great Mogul's Company of Comedians. The piece he represented was *Pasquin*, which was acted to crowded audiences for fifty successive nights. Encouraged by the favourable reception this performance met with, he determined to continue at the same place the next season, when he produced several new plays, some of which were applauded, and the rest condemned. As soon as the novelty of the design was over, a visible difference appeared between the audiences of the two years. The Company, which as the play-bills said, dropped from the clouds, were disbanded; and the manager not having attended to

to the voice of œconomy in his prosperity, was left no richer nor more independent than when he first engaged in the project.

The severity of Mr. Fielding's satire in these pieces had galled the Minister to that degree, that the impression was not erased from his mind when the cause of it had lost all effect. He meditated therefore a severe revenge on the Stage, and determined to prevent any attacks of the like kind for the future. In the execution of this plan he steadily persisted; and at last had the satisfaction of seeing the enemy, which had given him so much uneasiness, effectually restrained from any power of annoying him on the public Theatres. An act of Parliament passed in the year 1737, which forbade the representation of any performance not previously licensed by the Lord Chamberlain, or in any place, except the city of Westminster and the liberties thereof, or where the Royal Family should at any time reside. It also took from the Crown the power of licensing any more Theatres, and inflicted heavy penalties on those who should hereafter perform in defiance of the regulation in the statute. This unpopular act did not pass without opposition. It called forth the eloquence of Lord Chesterfield, in a speech wherein all the arguments in favour of this obnoxious law were answered, the dangers which might ensue from it were pointed out, and the little necessity for such hostilities against the Stage clearly demonstrated. It also excited an alarm in the people at large, as tending to introduce restraints on the liberty of the press. Many pamphlets were published against the principle of the act; and it was combated in every shape which wit, ridicule, or argument, could oppose it in. All these, however, availed nothing; the Minister had resolved, and the Parliament was too compliant to slight a bill which came recommended from so powerful a quarter. It therefore passed into a law, and freed the then, and all future Ministers, from any apprehensions of mischief from the wit or malice of dramatic writers.

The year 1741 was rendered remarkable in the theatrical world by the appearance of an actor, whose genius seemed intended to adorn, and whose abilities were destined to support the stage. This was the late Mr. Garrick, who, after experiencing some slights from the Managers of
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of Drury-Lane and Covent-Garden, determined to make trial of his theatrical qualifications at the Play-house in Goodman's-Fields, under the direction of Mr. Giffard, who was at that time permitted to perform there without molestation. The part he chose for his first appearance was that of Richard the Third, in which he displayed so clear a conception of the character, such power of execution, and a union of talents so varied, extensive, and unexpected, as soon fixed his reputation as the first actor of his own or any former time. His fame spread through every part of the town with the greatest rapidity; and Goodman's-Fields Theatre, which had been confined to the inhabitants of the City, became the resort of the polite, and was honoured with the notice of all ranks and orders of people.

At Goodmans-Fields Mr. Garrick remained but one season; after which he removed to Drury-Lane, where he continued to increase his reputation, and, by a prudent attention to the dictates of frugality and discretion, acquired a character, which pointed him out as a proper person to succeed to the management of the Theatre a few years after; and a fortune which enabled him to accomplish that point when the opportunity offered.

The affairs of Drury-Lane Theatre suffered all the mischiefs which could arise from the imprudence or inability of the Manager. That gentleman had embarrassed his domestic concerns by almost every species of misconduct, and involved himself in such difficulties, that there remained no other means of extricating himself from them than by abandoning his country, and retiring abroad. About the year 1745, the whole of his property in the Theatre was either mortgaged or sold; and the patent, which had been assigned to some creditors, was advertised to be disposed of by public auction. Two Bankers became the purchasers, and they received into the management the late Mr. Lacey, to whom the conduct of the Theatre was relinquished. The calamities of the times affected the credit of many persons at this juncture; and amongst the rest of the new Managers, who found themselves obliged to stop payment. Their misfortunes occasioned the patent again to become the object of a sale. It was offered to several persons, but few appeared to have courage enough to venture upon it even at the very low
price

price then asked for it. At length it was proposed by Mr. Lacey, that he and Mr. Garrick should become joint-purchasers. The offer was accepted. A renewal of the patent was solicited and obtained. All the preliminaries were in a short time settled, and, in the year 1747, the house was opened with a Prologue written by Dr. Johnson, and spoken by Mr. Garrick.

From this period may be dated the flourishing state of the Theatre. The new partners were furnished with abilities to make their purchase advantageous to themselves, and useful to the public. Mr. Garrick's admirable performances insured them great audiences; and the industry and attention of Mr. Lacey were employed in rendering the house convenient to the frequenters of it. They both exerted their endeavours to acquire the favour of the town; and the preference which was given to them over their rivals at the other Theatre sufficiently proved the superior estimation they were held in. The harmony which subsisted between them contributed to the success of their undertaking, and their efforts in the end procured them both riches and respect.

The month of December, 1761, was marked with the death of Mr. Rich, who had been manager under the patents granted by Charles the Second almost 50 years. His peculiar excellence in the composition of those performances which demanded shew and expence enabled him, with an indifferent company of actors, to make a stand against the greatest performers of his time: he was unrivalled in the representation of his favourite character Harlequin, and possessed with many foibles some qualities which commanded the esteem of his friends and acquaintance. On his decease, the business of Covent-Garden Theatre was conducted by his son-in-law Mr. Beard.

The Theatre in the Hay-market had for some years been occupied in the summer time by virtue of licences from the Lord Chamberlain. In the month of July, 1766, it was advanced to the dignity of a Theatre Royal; a patent being then made out to Mr. Foote, authorizing him to build a Theatre in the city and liberties of Westminster, and to exhibit dramatic performances, &c. therein, from the 14th day of May to the 14th day of Sept. during his life. Mr. Foote very successfully managed this Theatre until the season before his death.

From

From the decease of Mr. Rich, Covent-Garden Theatre had been intrusted to the direction of his son-in-law, Mr. Beard, who introduced several musical pieces to the Stage, which were received with much applause, and brought considerable profits to those concerned in the house. The taste of the public inclined very much to this species of performance for several seasons; but about the year 1766, the audiences beginning to lessen, and the acting manager finding no relief for a deafness which he had long been afflicted with, he became desirous of retiring from the bustle of a Theatre to the quiet of private life. In the summer of 1767, a negotiation was set on foot by Messieurs Harris and Rutherford, for the purchase of all the property in the Playhouse which belonged to the then proprietors; but the advantage of having a capital performer as one of the sharers being suggested, Mr. Powell was invited to join with them, and he recommended Mr. Colman as a person from whom the undertaking would receive great benefit. The proposal being assented to by the several parties, the property of the Theatre was assigned in August, 1767, the conduct of the Stage was intrusted to Mr. Colman, and the house opened on the 14th of September with the Comedy of *The Rehearsal*; and a Prologue written by Paul Whitehead, and spoken by Mr. Powell.

Mr. Foote, who, after he had obtained the Patent of the Theatre Royal in the Haymarket, conducted the affairs of his house with considerable success, and annually acquired a large income as Proprietor and Manager, was induced to transfer his Theatre to Mr. Colman, in consideration of an annuity, and some particular advantages as a Performer. The reasons which prompted him to take this step, were supposed to have arisen from an infamous prosecution which had been maliciously (as was generally believed) instituted against him. The event of his trial freed him from the charge; but the vexation of mind which it occasioned so much injured his health, that it probably contributed to shorten his life. He died the 21st day of October, 1777.

Notwithstanding Mr. Garrick had quitted the Theatre as Manager and Performer, he did not entirely relinquish his attention to the Stage; he continued to assist some authors and actors, and promoted the advantage of
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the new Patentees occasionally with his advice and assistance. The loss of a man who had taken so considerable a part in the dramatic line for such a number of years, cannot but be esteemed as an epocha in the annals of the Stage. He died on the 20th January, 1779; and went to the grave with the universal admiration of the public at large, and with the particular concern of his numerous friends and connections.

From this period to the present time, the history of our Theatres admit of no occurrences that can induce us to lengthen this short sketch. We shall therefore conclude with observing, that the old Theatre of Drury-Lane, being now shut up, in order to be taken down and re-built, the company is removed to the new Opera-House, in the Hay-Market, where they meet with tolerable success, though at advanced prices, which at first met with some opposition from the public.

A D D E N D A.

In the Alphabetical Catalogue of Dramatic Writers, to the Plays written by John Burgoyne, Esq. add *The Heiress*.

Dec. 3, 1791, a Comedy, with Songs, called *A Day in Turkey*, was performed, for the first time, at the Theatre in Covent-Garden. This comedy is written by Mrs. Cowley; and, though the fable is not unexceptionable, and the characters and manners not sufficiently Eastern, the play on the whole has considerable merit. The incidents are numerous, and often interesting, and the dialogue is spirited and generally characteristic.

T H E E N D.

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VI,90



A new theatrical dictionary containing an account of all the dramatic pieces, that have appeared from the commencement of theatrical exhibitions to the present time ... ; to which is added an alphabetical catalogue of dramatic writers ... and also a short sketch of the rise and progress of

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